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OCWEEKLY.COM/SLIDESHOWS
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SCOTT FEINBLATT

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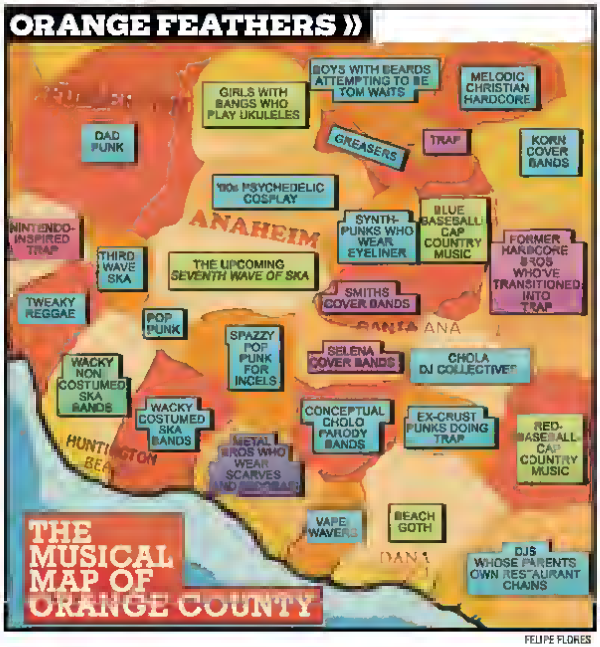

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Sunday, October 6, 6 p.m.
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Thurs, October 10 & 24, 8 p.m.
Free Dr. Rietveld Lectures

Sunday, October 20, 6 p.m.
Tree of Life Moon Wire Wrap Class with Marggi $25.00

Sun, November 17, 6:00 p.m.
Spider Wire Wrapping Art Class With Marggi $25.00

Sun, December 8, 6 p.m.
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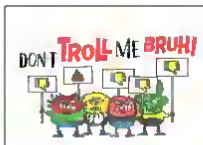
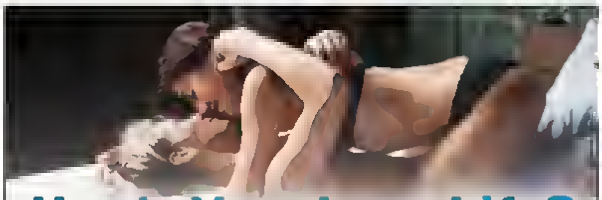


"What a disrespectful, uneducated review! A critique should be based on a well-researched topic, and art is so subjective."
—Anastasia, commenting on Dave Barton's "Brea Gallery Shows Off What the Colored Pencil Society of America Can Do" (Aug. 16)

We respond: Subjective *(adjective)*1. based on or influenced by personal feelings, tastes or opinions. *His views are highly subjective.*



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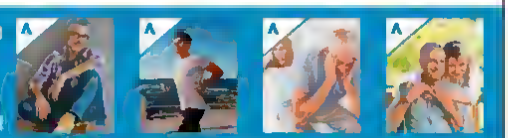

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Triple-Homicide Fallout

Slain couple's estate and murdered maid's family square off in court

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»R. SCOTT MOXLEY

Let's say you live in an exclusive, gated Newport Beach community and your pampered, drug-addled, adult son repeatedly has been threatening murder. What legal duty do you have to keep everyone away from your home for fear they also could be killed?

That's a question pending now in an Orange County Superior Court civil case involving the savage February killings of Richard and Kim Nicholson, as well as Maria Morse, their housekeeper, in a $3.3 million home not far from UC Irvine and swanky Fashion Island.

Relatives of Morse are suing the Nicholson estate for at least $10 million, claiming the slain couple was obligated to advise Morse to not visit their home while their youngest son, 27-year-old Camden, was acting bizarrely and repeatedly threatening violence.

"It is indisputable that Richard and Kim Nicholson should have taken reasonable steps to protect Maria from the danger presented by Camden at the Nicholson residence, as they knew that their adult son was a serious threat and danger to others," the lawsuit states. "The Nicholsons were negligent in repeatedly inviting Maria to come to their home and clean their house without taking security and safety measures, including police intervention."

Prosecutors claim Camden murdered his mother and father, whom he considered "evil" and wanted to "gut," on Feb. 11. The 62-year-old Morse was slain when she arrived the next day, according to court records.

The pending lawsuit asserts the Nicholsons placed Morse "directly in the zone of danger," a move the plaintiffs allege triggered liability for their estate. "Any reasonable person with knowledge of the anger, aggression and violence Camden exhibited on a daily basis would have contacted authorities, among other things, and warned Maria and others that it was not safe to go to the Nicholson residence," the lawsuit states.

At a minimum, the plaintiffs claim, the Nicholsons should have notified the around-the-clock security guards at their development to forbid Camden's entrance and changed any gate codes he may have possessed. "Had the Nicholsons taken any of those steps, Camden would have not been able to get unannounced and unlimited access to the residence," according to the lawsuit.

Lawyers for the Nicholson estate, however, see the situation differently.

"[The Nicholsons] had no duty to 'red tag' their residence, preventing anyone and everyone from coming there, be it a contractor to fix a leaky pipe, a grocery-delivery service, or a friend or relative coming to visit," they advised Judge David Hoffer. "To impose such a permanent duty upon any homeowner would be unworkable, and such a legal duty could not ever be reduced to a written rule."

The Nicholson estate's lawyers have been working to end the case before it reaches a jury. Their first attack involved attempting to undermine the lawsuit by noting a shifting story about Morse's demise. In the original complaint, Morse arrived as a housekeeper. The defendants argued an employee's death must be handled under workers' compensation laws, not in court. The plaintiffs then altered the reason for her arrival to label her a "family friend" who'd come that day only to deliver a letter she'd written to help the couple place Camden in a conservatorship because of his perceived instability. To the defendants, that change amounted to a "sham."

But Hoffer didn't agree, ruling last month that the plaintiffs were entitled to amend their complaint as they learned additional information. The defense also tried to remove the issue of whether the Nicholsons violated any legal obligation to Morse. That effort failed, too.

"Given the allegations—that the Nicholsons knew their son's long and violent history; that he had threatened to kill his parents, particularly a few months and days before their murders, that the Nicholsons financially cut him off a few days before the murders, and that there were reasonable steps that they could have taken before inviting [Morse] to their residence—the question of whether a duty existed here is a factual one which cannot be resolved [at this early stage] in the case," Hoffer ruled.

A trial date over the deceased couple's assets has not yet been set. Camden, who is a beneficiary of his parents' will, is in custody and faces multiple murder counts.

'PYMPING' IT

An accused violent human trafficker, who allegedly sold a minor girl in multiple states, has earned the unusual distinction of appearing in a "Pymp Syndicate" YouTube performance that shows a photograph of him donning stereotypical 1970s pimp attire.

The footage helped detectives identify Christian Alexander Augustus (a.k.a. "Sir Ceeco") in July after an Anaheim girl, who'd run away from Orangewood Children and Family Center, contacted a social worker for help in escaping his control, according to a Department of Homeland Security report.

Augustus is now facing a charge of transporting a child in interstate commerce to engage in prostitution.

The girl, whose name is being protected, claimed she'd been forced to perform sex acts with strangers in Los Angeles, Phoenix, Las Vegas and Santa Ana after ads such as the following were placed on the internet: "Hey Big Daddy. You want a barely legal sex slave? Do you want to [conquer] my tiny vessel? My time is yours, my love. Text only with a picture if you can afford my time."

The ads displayed a picture of the girl, who told Human Trafficking Task Force agents that Augustus took all of her revenue, severely punched and stomped on her when he felt she underperformed, and threatened to kill her family as a way to prompt her return on occasions she'd fled, according to court files.

This month, a federal grand jury indicted Augustus, who was born in 1996.

VIET FILM FEST TO OPEN

The Vietnamese American Arts and Letters Association (VAALA) launches its three-day Viet Film Fest on Oct. 11 at the AMC Orange 30 theater, where 42 diverse feature and short films will screen. Opening night showcases director Charlie Nguyen's romantic comedy *My Mr. Wife*. Visit www.vietfilmfest.com for schedule and ticket information.

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The Ballot or the Picket?

For all the pickets, the Disneyland strike of 1984 ended without higher wages for workers. They returned to the park after ratifying a contract on Oct. 16 that included the Mouse House's desired two-year wage freeze. Walking off the job for three weeks wasn't entirely in vain, though, unions gained a concession from Disney to maintain benefits for existing workers.

Bitter feelings about scabs and management also broke the spell of paternalism that took ahold of workers—another victory for union organizers.

The attitude shift continued to influence a new generation. Gylnndana Shevlin started at the Disneyland Hotel in 1988, just as the company acquired it from Wrather Corp. She recalls meeting a shop steward named Betty Findley with Hotel Employees and Restaurant Employees Union Local 681 (now Unite Here Local 11).

Findley had worked for Wrather in '84 but belonged to the same union that went out on strike at Disneyland. As with other hotel workers, she picketed in support and imparted that same fighting spirit to a young Shevlin when revving up for their first contract battle with Disney. "She was always talking to me about how we had to stand up for our rights," Shevlin says. "I wanted to be her!"

Shevlin got her chance during last year's living wage campaign. By 2016, several Disney labor unions felt they needed to band together and formed a coalition. They commissioned a study on Disney worker poverty and launched a living-wage ballot campaign in 2018. Workers such as Shevlin openly shared their hardships.

Measure L passed in November, but Disney found a way out by having subsidy triggers canceled. Still, the campaign provided the leverage necessary to gain $15-per-hour minimum wages at the negotiating table before and after the ballot.

In a better position, Disneyland workers had everything to lose in '84. By 2018, they had everything to gain. Even though tactics differed, the spirit remained the same.

GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Instant Karma

You are the nice lady behind me in line at 85°C Bakery Cafe at Irvine Spectrum. My company card got declined because of insufficient funds, and you did not hesitate to pay for my bread. I always feed and give gifts to people in third-world countries, and when you paid for my bread, I recognized the kindness the poor people I've helped must feel. Thank you soooo much.

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com

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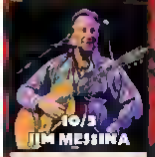

10/3 JIM MESSINA

10/4

10/10 NORTH MISSISSIPPI ALLSTARS

10/11 DOKKEN

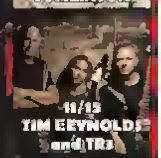
9/19	AL DI MEOLA
9/20	HERMAN'S HERMITS
9/21	HERMAN'S HERMITS
9/22	GARY PUCKETT
9/27	QUEEN NATION (Queen Tribute)
9/28	QUEEN NATION (Queen Tribute)
9/29	QUEEN NATION (Queen Tribute)
10/2	HAYES CARLL
10/3	JIM MESSINA
10/4	TRASHCAN SINATRAS
10/5	GEOFF TATE'S OPERATION: MINDCRIME
10/6	DON MCLEAN
10/10	NORTH MISSISSIPPI ALLSTARS
10/11	DOKKEN
10/12	THE DAN BAND
10/13	JUDY COLLINS
10/17	MAD DOGS and THE ENGLISHMAN
10/18	BIG BAD VOODOO DADDY
10/19	WHICH ONES PINK (Pink Floyd Tribute)
10/20	RICK WAKEMAN "Grumpy Old Rockstar" Tour
10/24	TAE BEHOIT
10/25	AL JARDINE'S BEHOLDEN SUMMER (original founding member of the Beach Boys)
10/26	DESPERADO
10/27	TODD SNIDER
11/1	DIHOO BOINGO FORMER MEMBERS
11/2	TYRONE WELLS
11/3	MICHAEL TOMLINSON
11/7	MOLLY HATCHET
11/8	SUPER DIAMOND
11/10	DAVID WILCOX
11/13	TIM REYNOLDS and TR3
11/14	JANE MONHEIT
11/15	DAVID BRIGHTON'S SPACE ODDITY (David Bowie Tribute)
11/22	THE ASSOCIATION
11/23	OZOMATLI
12/6	JOHNY LANG
12/7	BLUE OYSTER CULT

10/12 THE DAN BAND

10/18 BIG BAD VOODOO DADDY

10/25 AL JARDINE

11/3 MICHAEL TOMLINSON


11/15 TIM REYNOLDS and TR3

11/23 OZOMATLI

UPCOMING SHOWS

12/14	THE MUSICAL EOX "The Exclusive Authorized Re Creation of Genesis" presents A GENESIS EXTRAVAGANZA VOL. II	1/26	JOHN MAYALL
		2/6	THE FOUR FRESHMEN
		2/13	PHIL VASSAR *"Stripped Down" Acoustic Tour*
12/20	OARY Ho Ho HOEY	2/14	OTTMAR LIEBERT & LUHA HEGRA
12/21	AMEROSIA		
12/22	David Benoit CHARLIE BROWN CHRISTMAS	2/18	ALBERT CUMMINGS
		2/23	SURTON CUMMINGS
1/3	BEATLES vs STONES	2/25	BURTON CUMMINGS
1/10	DAVID LINDLEY	3/1	WISHBONE ASH
1/17	MIDGE URE	3/8	TINSLEY ELLIS
1/21	*88.5FM Presents:* BIG HEAD TODD and THE MONSTERS	3/15	AARON NEVILLE
		4/30	THE SPINNERS
		5/30	THE 5TH DIMENSION

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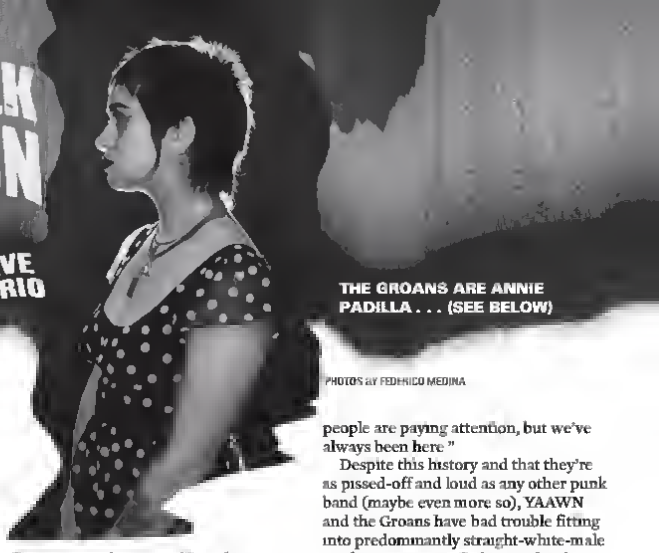
THE MUSIC ISSUE

SOCAL *QUEER* PUNKS SEEK WORLD DOMINATION

YAAWN AND THE GROANS ARE AMONG THE BANDS WRESTLING BACK THE GENRE'S ORIGINS

BY STEVE DONOFRIO



THE GROANS ARE ANNIE PADILLA . . . (SEE BELOW)

PHOTOS BY FEDERICO MEDINA

"It's not *gay* punk, it's *queer* punk. There's a difference," says drummer Candace Hansen. "I think being queer itself is inherently political and inherently anti-capitalist."

Her band, YAAWN, along with fellow Get Better Records label mates the Groans, are at the forefront of what seems to be a national movement of self-identifying queer punks. Through their music, these artists are fighting to claim space, not just in often-masculine punk scenes, but in a world that would rather silence their voices and erase their history.

"[Queerness] is confrontational as well," continues Hansen. "If you look at the history of queer art and queer activism, when you're channeling the word *queer*, you're channeling Stonewall and fighting cops. . . . You're channeling the ACT UP AIDS activism that happened in the 1990s, calling out the Reagan administration for letting people die because they were gay. It's calling in a lineage that goes beyond just who you want to fuck or what your fucking gender is."

Most queer punk bands embrace this aggression while utilizing the freedom to express a multitude of other feelings and ideas. "Yeah, we do release our anger in some songs, but then it's also kind of positive," says Annie Padilla, vocalist and bassist of the Groans. "I think queer punk [brings] new emotions."

The Groans' latest album, *Earth Dweller*, released last month, is a perfect example of the multitude of perspectives and issues that are addressed in queer punk. From "Rigged," a riff-heavy call for revolution, to the uplifting and melodic "Colors," the songs span a wide spectrum of sounds and sentiments. "What I think, looking back, what punk was rooted in was just anger," Padilla says, "but now it's being happy as a way of resistance."

Although there has been an increase in the number of queer/identity-driven bands recently, Hansen, who teaches courses on pop culture, punk history and feminism at UCLA, points out that queerness has always had a place in punk culture. "One of the things that's always obscured about punk is that this is a new trend or something, that queer people and people of color and women are part of it," she says. "But if you look at all the earliest punk bands, even the earliest hardcore bands, they feature a lot of women, a lot of queer people, and a lot of people of color."

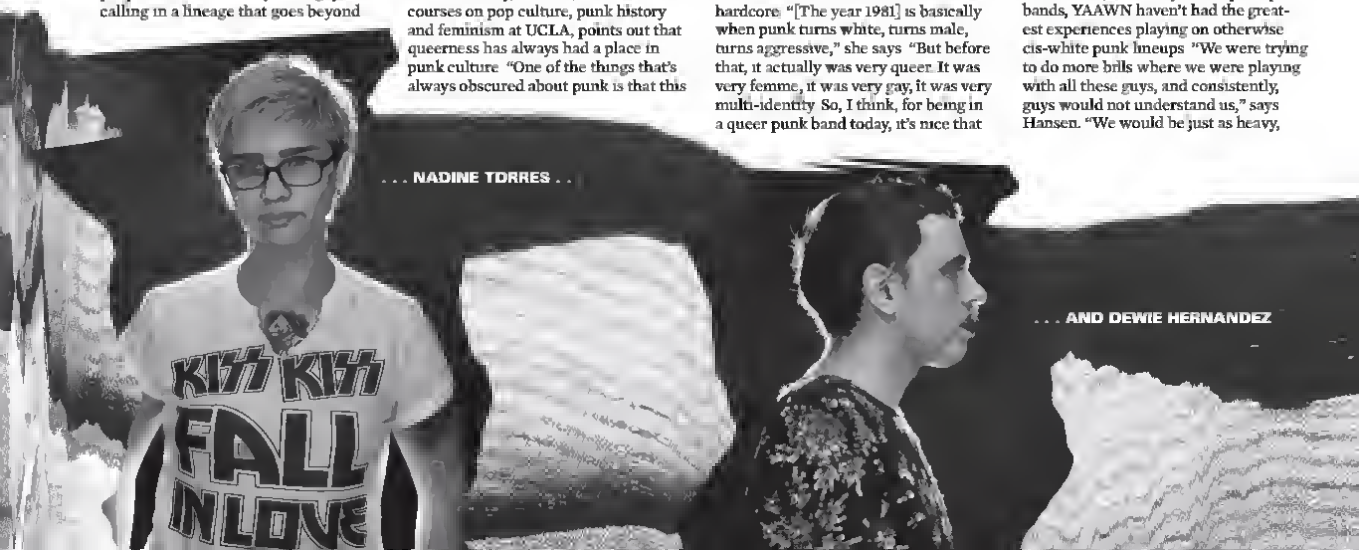
Even Orange County, home to more "tough guy" hardcore and straight-white-male-centric punk bands than most other places in the country, is part of that history. Just look at Robert Omlit, the queer hardcore icon who inspired countless local bands with his shocking stage antics and raw sound.

But things changed in the early '80s, when the Los Angeles hardcore scene became notoriously violent. Hansen attributes this shift to hypermasculine bands such as Black Flag becoming the international ambassadors for American hardcore. "[The year 1981] is basically when punk turns white, turns male, turns aggressive," she says. "But before that, it actually was very queer. It was very femme, it was very gay, it was very multi-identity. So, I think, for being in a queer punk band today, it's nice that people are paying attention, but we've always been here."

Despite this history and that they're as pissed-off and loud as any other punk band (maybe even more so), YAAWN and the Groans have had trouble fitting into predominantly straight-white-male punk scenes. "We tried pretty hard to stake some place and show that we're harder and louder," says Jessica G.Z., YAAWN's vocalist and bassist. "And we still really don't find that we fit into that or get invited to that."

The band's sound is so heavy and punishing that it's easy to forget there are only three band members. G.Z.'s voice will jump seemingly with ease from a tongue-in-cheek singsong to a gut-wrenching, gravel-lined screech. Her bass playing, along with Hansen's precise, powerhouse drumming, make for a freight-train-from-hell rhythm section, over which guitarist Josh Santellan plays angular chords and bone-breaking riffs. Their latest single, "Ax," is proof that YAAWN are harder and angrier than most of today's punk bands.

However, like many other queer punk bands, YAAWN haven't had the greatest experiences playing on otherwise cis-white punk lineups. "We were trying to do more bills where we were playing with all these guys, and consistently, guys would not understand us," says Hansen. "We would be just as heavy,



. . . NADINE TORRES . . .

. . . AND DEWIE HERNANDEZ

YAAWN ARE CANDACE HANSEN . . . (SEE BELOW)

just as aggressive, just as smart, and writing cooler music. Multiple times, we've had people come up to us and be like, 'Are you guys a joke band?'"

As a result, many queer punks prefer to play queer-centric shows. Such bills provide safe and supportive environments for both the bands and fans to thrive in. "My first show was a Sum 41 show, and I literally got picked on by some dude. I mean, I was wearing a green man suit, but that's beyond the point," says Dewie Hernandez, guitarist for the Groans, with a laugh. "So, I remember I was so scared to go in [mosh] pits. And then, once we started playing music and going to shows, I was like, 'These pits are nice. People don't just stomp all over you and leave you on the floor. It's not a contest, it's so fun.'"

The Groans' live shows typically carry a lot more good vibes than one would usually associate with a punk show. The trio emit so much passion and pure emotion that it's cathartic to even witness. It's also not uncommon for them to throw fundraisers for organizations they support, including Inland Empire Harm Reduction. Plus, the Groans donate a large portion of their music sales to associations such as Black Lives Matter and House of Ruth.

Of course, neither band is opposed to playing shows and spaces that aren't queer-centric—so long as they and their fans feel safe and comfortable. "I think it is important to do both [types of shows] simply so that you are constantly growing," says G.Z. "I think it is important to expose people to things I wish they would think about. But at the same time, you have to protect yourself and realize that you're not on Earth to explain everything to everyone."

According to its website, Get Better Records is a "personal effort to reverse the constant underrepresentation of the [...] queer arts community, with a specific focus on punk, hardcore and alternative rock music." Over the past decade, the label has supported countless releases from queer punk bands, booked tours and thrown festivals.

"I think the bulk of their work comes from the rhetoric they want to adamantly put out, which is strongly against so much of the rhetoric that is just the music industry in general, which inherently is sexist, homophobic and racist," explains G.Z. "That's the work that Get Better has been doing, and that's the work that we've been doing and that we're all doing."

The label also labors to establish an international network of like-minded artists, so bands such as YAAWN and the Groans can easily connect with other queer punk groups for out-of-town shows and collaborations. "It's just a beautiful community vibe," says Hansen. "Every show we play on the East Coast, somebody will come up and be like, 'Hell yeah, you're on Get Better!' It feels very family-oriented, which I love."

"It's poppin', and I feel like not enough people are paying attention," adds Groans drummer Nadine Torres. "Everyone's on this 'rock is dead, guitar music is dead' kind of wave, and it's not, you just don't care to listen to queer voices. I feel like we freaks are doing it the best. All my favorite bands are my friends. In this era, there is some really good punk."

The queer punk movement continues to grow, as more bands and queer-centric shows pop up around the world. As both bands have toured the country, they've found their shows are beacons of safety and hope in states such as Oklahoma and Arkansas. "That's all I fucking care about," says Padilla. "If you come to any of our shows, you're going to feel fine. You're going to feel accepted. You're not going to feel weird or out of place."

Queer voices have been silenced and overlooked for centuries, but the efforts of Get Better and others are changing that. "We're always going to have rage because the world doesn't want us to exist," says Hansen. "At least through these moments, we can create, we can have joy in ways that are collective and wouldn't really be able to exist without the punk show."

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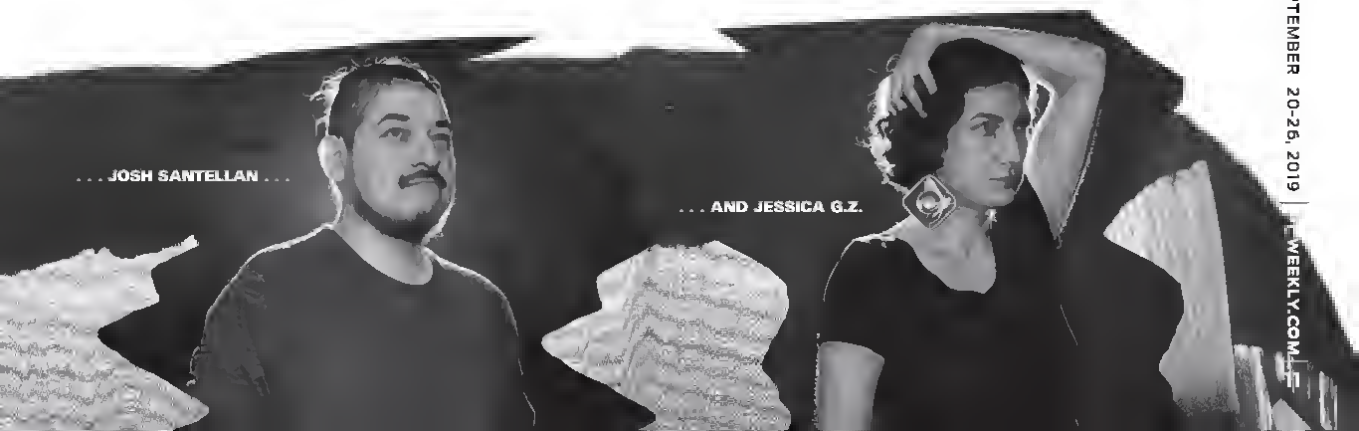
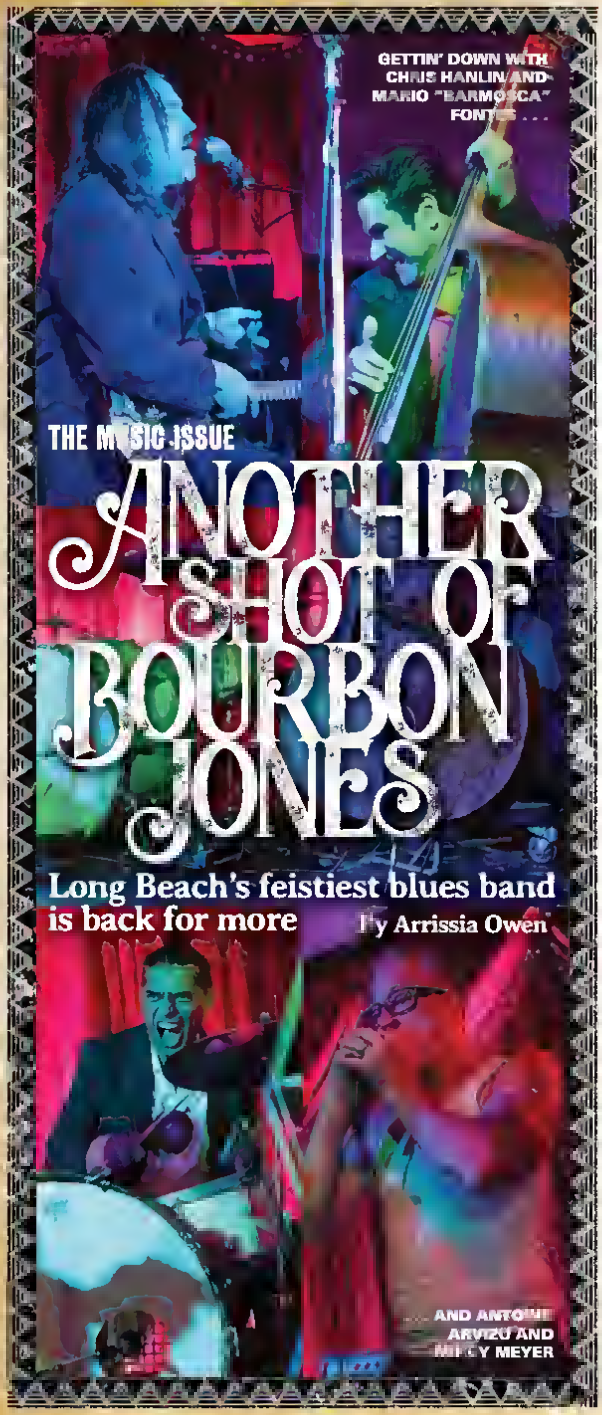


. . . JOSH SANTELLAN . . .

. . . AND JESSICA G.Z.


GETTIN' DOWN WITH CHRIS HANLIN AND MARIO "BARMOSCA" FONTES . . .
THE MUSIC ISSUE
ANOTHER SHOT OF BOURBON JONES
Long Beach's feistiest blues band is back for more
By Arrissia Owen
. . . AND ANTOINE ARVIZU AND MIKEY MEYER

There was no drama, no sign of the sort of lovelessness or hardships known to inspire the blues this past July 27 at Alex's Bar. There were only big grins, hugs and scuzzy lap-steel guitar with backbeat, thumping bass and power harp, a gospel-blues homage channeled through Bourbon Jones at a punk rock bar as if it were the motherfucking West Coast Delta. The Long Beach band hit the stage for what has come to be their yearly reunion gig.

But this year, the Jones are getting back together twice thanks to the nudge of this very story you're reading. They'll return to Alex's Bar on Nov. 10 for a 3 p.m. show—with taco trucks.

Before their first reunion show in 2008, it'd been about nine years since the band's original members had made music together. The pulpit-pounding, country-style bewailing may have transported audiences to the pews, but the young men behind the music were no choir boys. Chris Hanlin (vocals, lead guitar), Mario "Barmosca" Fontes (vocals, standup bass), Antoine Arvizu (drums) and Mikey Meyer (harmonica), all now 50-ish, existed in controlled chaos. "We were a hard-working, hard-drinking band who had emotion on their side," Hanlin says, looking back with a mix of cautious fondness and restless regret.

Life has changed for the members of Bourbon Jones since the band's heyday in the 1990s and early 2000s, a span that saw them holding services at the Blue Cafe downtown every Sunday for roughly five years. It was their own sort of saints-and-sinners-style sermon of redemption, served up through vintage amps and elegiac wailing while parishioners sipped Bloody Marys and brews on the promenade patio.

During those years, the Blue, as it was called by regulars, became a well-trod haunt for loyal local music fans, with the usual dead days attracting the city's younger, artsy-musician crowd, as anyone who kept tabs on Rebecca Schoenkopf's Commie Girl column in this here rag knows. Sunday days and Monday nights, the latter thanks to promoter Steve Zepeda, started to attract those who didn't necessarily know Mississippi Fred McDowell from Fred Flintstone—and that was intentional. The blues are never an easy sell. [*Checks notes.*] It's because of racism.

Blues audiences changed over the years. With very little airplay or commercial promotion, the genre morphed into a niche for middle-aged white dudes, as astutely explained in *Ecology of Fear* author Mike Davis' 2014 essay for KCET upon the closing of legendary blues club Babe's and Ricky's Inn in South-Central Los Angeles. In hindsight, the argument could be made that Bourbon Jones came along at exactly the right time for the Blue Cafe. The band's crossover and reach to a younger audience helped sustain the club, even if they weren't appreciated as such to start. They still had dues to pay.

THE JONES' GENESIS

Back up to 1992, and there's 24-year-old Hanlin three years into becoming a Long Beach local after leaving behind rural Indiana. Thanks to a good start from his mother's music collection, Hanlin graduated from Scott Joplin ragtime to Sun and Chess records blues artists before finding his own jam in high school, the same songs reinterpreted by white musicians in bands such as Creedence Clearwater Revival and Led Zeppelin. Hearing Jimmy Page play "In My Time of Dying" made Hanlin want to learn slide guitar, and he was still doing just that.

He'd recently parted ways with the punk-funk hybrid band Burning Daisy and was apprenticing with former World of Strings owner/renowned luthier Bob Mattingly, which led to him getting hired on at the shop by new owner Jon Peterson. It was there that he met and began working on his lap-steel skills with local blues legend Bernie Pearl, co-founder of the Long Beach Blues Festival. Pearl, who took lessons as a young man with Piedmont legend Brownie McGhee, saw the same sort of dedication to blues in Hanlin, a budding traditionalist. "He had explored the music and was passionate, so I took him seriously," Pearl recalls.

Hanlin kept looking for his new project, keeping his eyes open for fellow players. As he rode his bike past Loma Liquor one day, he saw Barmosca playing standup bass through the window and got an intuitive sense that maybe he'd found the missing link.

Barmosca, a complete stranger to Hanlin at the time, showed him his new double bass, the exact same standup Harmony setup he listened to bassist Larry Taylor play on Tom Waits' *Swordfishtrombones* album so many times he'd worn out multiple copies. Until then, the Taylor rig had been limited to a performance-art-style project that involved Barmosca screaming in a dress with junkyard parts and a saw. In private, he was determined to duplicate Taylor's rich tone, tricking out his instrument with the same Karlson cabinet and Gallien-Krueger bass head Taylor used.

Despite the disparities in their musical styles, Hanlin was intrigued by where their styles could intersect and returned later to ask Barmosca if he wanted to play a coffee-shop gig with Hanlin's new band. Barmosca agreed, and Hanlin handed him a cassette tape with about 40 blues covers to learn. "I think he took it as a challenge," Hanlin says.

The band was really just Hanlin and a young punk-rock bouncer he'd bonded with through their mutual enthusiasm for old blues records. Meyer was barely 18 but eager, and he wanted to learn harmonica to emulate the artists he'd grown up listening to with his dad on public radio, the kinds of guys he saw as a kid portrayed on *The Blues Brothers*. The two logged late nights while Hanlin taught Meyer uptempo 1950s Little Walter chords at his apartment above Toe Jam (where Roscoe's now sits), a local all-ages nightclub where it was not uncommon for Hanlin's wakeup call to be a licking

PHOTOS BY SHANNON ABRAM

from Lou Dog of Sublime fame or maybe a police raid.

So a guy with a saw and a skirt fit right in with Hanlin's harmonica player, whose last band, Wash, had been compared to a happier vegetarian version of gore-metal band GWAR by a local paper. One of Meyer's costumes involved large, papier-mâché pineapple heads, while another used bubble wrap and a pool cover fashioned into some sort of bat getup. He once accidentally electrocuted himself onstage thanks to a bad combination of sweat, chicken wire and half-assed wiring. He was at that point most famous for being the guy who'd carved *Slayer* into his forearm with a scalpel on the album art and video for that band's *Divine Intervention*. And his name is eerily close to that of the mask-wearing guy from *Halloween*.

"I had never played with anyone who had an upright bass before," Hanlin recalls, explaining his odd choice in blues band mates. "It fit the vibe of the rootsier stuff I wanted to do."

He just wanted to wail, and their little idiosyncrasies passed unnoticed. Combined, they were just brash enough to totally not care that they were not old black guys or even like the blues-rock players with paler skin and long hair dominating the commercial rock stations at the time.

Hanlin asked Arvizu—whom he knew from his years playing drums in post-punk Dr. Dream band National People's Gang and as an engineer at Mambo Sound & Recording next to Blue Cafe—to stop by a gig at a coffeehouse to see about recording the new project, then called the Revelators. It was all acoustic blues with no drums, covering 1920s country-blues artists and emulating the finger-picking styles and steel-guitar licks of the likes of Blind Willie Johnson, Blind Lemon Jefferson, Bukka White, Charley Patton and Reverend Gary Davis.

Arvizu, also fairly new to 12-bar blues, had cold-shouldered the music in his younger years, despite his older, cooler, musician brother-in-law, Stephen Hodges, trying his best to spoon-feed him it as a teen. But then, when Hanlin made the request, Arvizu was in his early-ish 20s and bandless, he was taking lessons again and exploring new sounds, including that coming out of a bottleneck cigar-box guitar. "It spoke to me," Arvizu says, explaining how the combination of African syncopation and Native American-influenced beats finally started making more sense to him.

The sessions organically morphed into something. "We were like, 'Maybe we're a band?'" Arvizu recalls. It remained a *maybe* for a bit as they figured things out, and then they realized there was already a milquetoast Christian music band called the Revelators. Barmosca's then-girlfriend came up with a better name on a whim. Bourbon Jones. That name stuck.

YOUNG & RECKLESS

One of Bourbon Jones' early gigs was at the aforementioned juke joint Babe's and Ricky's. After they finished their set, an audience heckler said, "Don't bring that shit in here again," Meyer recalls, still amused, before she chastised them for having the audacity to sit onstage. They were not swayed. They stubbornly dove deeper to defy expectations and master the form.

"Someone else may have been self-conscious, but we didn't care," Barmosca says. "We never cared."

That ambivalence mixed with determination pushed the outliers to extremes, living hard and drinking even harder to catch the ghosts to draw from. They toured from the West Coast to the Deep South crammed in a dank van, even booking gigs in Clarksdale, Mississippi, and living to tell the tale. They'd all moved into Arvizu's musician flophouse, Hotel St. Louis, behind the old Signal Hill cowboy bar the Foothill after Hanlin got Barmosca evicted by throwing booze bottles in the street. Their purposeful poverty pastiche as struggling musicians created an intense cocktail of emotions mixed with barfly messiness that spilled onto the stage—and left them teetering on destruction.

The band scored a few opening slots for Zepeda's Monday nights by '94, billed as alternative-rock nights with touring acts supported by local bands—not generally blues acts, though. That still didn't garner the attention of the owners, who were reluctant to book local acts for hot nights expected to draw blues purists to see musicians such as Top Jimmy, Eric Sardinas, Lester Butler, Rod Piazza and Junior Brown. But that was not the blues Bourbon Jones played. Oddly, their traditional style was shunned for the Chicago style popular at the time. The band recorded a batch of blues covers and released it as their first album, *Original Recipe*, completely unironically, Hanlin admits. They took themselves pretty seriously.

In 1996, Pearl invited Hanlin to bring Bourbon Jones onto his cable-access show, *Blues Break With Bernie Pearl*. That got the notice of Vince Jordan, one of the owners of the Blue, who was also a guest on that episode. The Sunday-midday slot opened, and Jordan was impressed enough with the greenish blues band's appearance on Pearl's show to give them a shot at the shittiest slot they had, despite a sloppy performance that included a booze bottle falling out of Barmosca's pocket mid-song and Meyer dropping his harmonica. They'd get paid a pitiful $200 total.

That Sunday gig—grinding out blues songs for five hours, wailing away in the midday sun and working the crowd—helped them perfect their chops. Arvizu, who now owns the Compound recording studio in Signal Hill, advises musicians he works with to do the same. "I tell young bands all the time, 'Get a residency.' That helped us," Arvizu says. "It gave us a purpose."

Improvisational, booze- and espresso-fueled, pill-propped Sunday shows served as rehearsals for Bourbon Jones' growing gig list on other days, which included double-booking some Sunday nights. They also provided the opportunity to play with the Saturday-night headliners, journeymen such as Lazy Lester, who sat in with the band when he picked up gear the next day. "We listened and learned," Meyer says reverently. "That was the best we ever sounded."

"Sundays at the Blue Cafe were church for many, and I spent countless afternoons absorbing their wild-card sets," says Brett Bixby, host of the show *Bix Mix* on KLBP and former band mate of Hanlin's in his other band, the Dibs. "At the Blue, I noticed that their music attracted young kids, old music vets, people of all ages and stripes, homeless people who wanted to dance on the promenade. There is something timeless about what they do as they pull from a deeper reservoir of Delta blues and spirituals. They may be young for that style, but their heart was always convicted, and listeners can feel the purity of joy in paying musical respects with heart." No one could accuse them of mailing it in.

Soon, the band members started writing their own songs in the style of the greats they were paying lip service to. They'd filled out their sound with keys, bringing aboard Hammond B3 player Austin Bach, whom they nicknamed Coconut Willie for no reason other than silliness. They collectively raised $1,800 to record a new song, half the going rate. Arvizu secured a deal through his job as an engineer at Capitol Studios, and Hodges, who would go on to contribute drums on Waits' Grammy Award-winning *Mule Variations* not long after, was on board to produce.

They had enough cash for one day of recording. They had one shot. They needed perfection. "But that's just not how this band works," Hanlin says, acknowledging what unfolded. "It was lunacy."

Arvizu's version is a little more vivid. The band was a hot mess. Hanlin played four shows at four different venues the night prior—the last being with the Faunderoys at the Foothill, fueled by alcohol and illegal substances. The Fauntleroys were fronted by Meyer and donned foppish Little Lord Fauntleroy costumes as they churned out metal-guitar riffs and punk-rock angst. It was even messier.

Running into a bloodied and shitty-drunk Hanlin at about 1:30 a.m., Arvizu was not amused, as his job was what got them in the door at Capitol. The next morning, Hanlin showed up, hung over and hangry, throwing his gear into the van. His white button-down shirt was half-open, and his hair was greasy. He powered through some coffee and was all business, Arvizu remembers with a hint of awe. "He sang and played guitar like a motherfucker. He just showed up and did that shit. I don't know how he did it."

Prior to the recording, Hodges had taken to sitting in with the band when Arvizu had other commitments. Meyer got to spend valuable time with Hodges, gleaning less-is-more input from the accomplished percussionist whose credits already listed not only Waits, but also stints with Mike Watt of the Minutemen and Dave Alvin of the Blasters. That sort of preproduction work helped build an intimacy with the band that translated well to 2-inch, 24-track analog reel. "He got that flavor down on record," Arvizu says with respect.

In the end, it turned out just as they'd hoped, recording nearly all of their second album, *Glory Train*, save a couple of overdubs. It's like a baby brother to the album Hanlin still considers the holy grail, blues-harp badass Lester Butler's band the Red Devils' barnburner *King King*, produced by Rick Rubin, which was the result of their famed Monday-night residency at the club.

TOO MUCH DRAMA

In the end, the darkness slowly dismantled the band. Musical peers began to perish because of bad choices, causing self-reflection and sorrow. There was harmonica player William Clarke. Then Lester Butler died of an overdose weeks after talking optimistically with Hanlin outside the Blue about sobriety and offering kudos on *Glory Train*. Bourbon Jones' band members started to grow apart musically. Arvizu, then Hanlin called it quits. Barmosca and Meyer kept Sundays going for a couple of years before moving on to new projects. They've all survived and live healthy, happy lives these days, which helps them to revisit the music and moods that go along with Bourbon Jones without unraveling.

"We got so deep with one another," Meyer explains. "You get that far into the bones of the music, it gets inside you, too."

Besides, he notes, the contrast between extremes is life. Bourbon Jones have mastered finding balance. "Life is not all sugar plums and lollipops," Meyer says, "but it's also not all corpses."

Barmosca takes it all in stride. "You need to rub sticks together to get fire. If 'Kumbaya' held people's attention, we'd all sing that."

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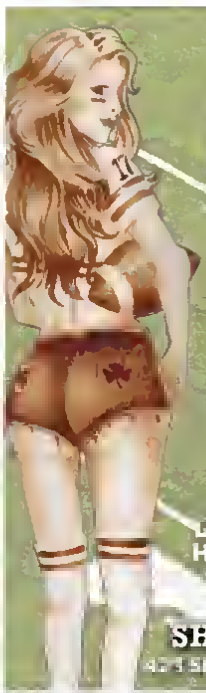

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fri/09/20

[SPECIAL EVENTS]

Freaky Fun

Knott's Scary Farm

Of all Orange County Halloween events, it's hard to beat Knott's Scary Farm. Starting this week, at nightfall, the entire park transforms into a massive playground of terrifying mazes (new this year are the plastic-surgeon-gone-mad "Wax Works" and an old-timey, witch-curse-themed maze called "Origins: The Curse of Calico"), scare zones where elaborately dressed monsters will stalk and scare you ("Forsaken Lake," under the Silver Bullet roller coaster, looks especially horrifying), and a host of other shows and attractions. Even the beloved Timber Mountain Log Ride gets a spooky "Halloween Hootenanny" makeover for the season. And perhaps most exciting of all, tickets start at just $43.

Knott's Scary Farm at Knott's Berry Farm, 8039 Beach Blvd., Buena Park, (714) 220-5200; knotts.com. 7 p.m. $43-$157.

—ERIN DEWITT

[COMEDY]

Darling Nikki

Nikki Glaser

Despite spending half of her life behind a mic, it's hard to believe Nikki Glaser can be considered a grizzled standup veteran. Whether you know Glaser from her late-night appearances, *Last Comic Standing*, or her SiriusXM show or podcasts, you recognize she brings the thunder every time. Earlier this year, Glaser performed on celebrity-rap-battle competition *Drop the Mic* against fellow comic Brad Williams, but seeing her do standup is entirely different. Before the Oct. 1 release of her Netflix special, witness her well-honed, sharp-witted comedy in person at the Irvine Improv.

Nikki Glaser at the Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, improv.com/irvine. 7:30 p.m., also Sat. $25-$50. 18+.

—WYOMING REYNOLDS

sat/09/21

[FESTIVALS]

CREEP IT REAL

Spook Show's Biz-aar

SoCal's devoted Spook Show fans won't have to wait until spring for the next one because this Saturday, Halloween Club welcomes dozens of vendors of horrific and bizarre-themed goods into its parking lot for Spook Show's Biz-aar. The event provides a welcome environment for folks who are always on the lookout for a non-Halloween occasion to dress up in their scary best. Shop for creepy clothing, gear, props and food while getting a nice dose of that Halloween vibe. Of course, non-fans and children are welcome, too, horror-lovers don't bite ... too hard.

Spook Show's Biz-aar at Halloween Club, 14447 Firestone Blvd., La Mirada, (714) 367-0859; www.halloweenclub.com. Noon. Free, registration required.

—SCOTT FEINBLATT

[CONCERTS]

Fall in Love

Phantogram

The last time we saw Phantogram, they had just collaborated with Big Boi to release the aptly titled *Big Grams*, then dropped their deeply personal third album, *Three*. And three years later, the duo are back with the singles "Mister Impossible" and "Into Happiness," which was described in a press release as "coming out of the darkness and into the light." Considering *Three* was a response to Sarah Barthel's sister's suicide, it's a theme that shouldn't be discounted. As they continue plugging away on a fourth album, Phantogram stop at the Fox Theater Pomona as part of a string of live dates. Don't be surprised if they perform a couple of new tunes before returning to their Laurel Canyon studio.

Phantogram and Hana Vu at Fox Theater Pomona, 301 Garey Ave., Pomona, (909) 784-3677; foxpomona.com. 9 p.m. $35-$75.

—WYOMING REYNOLDS

sun/09/22

[CONCERT]

That's How He'll Stay

100 Years of Nat King Cole

Soka University's Jazz Festival Series deserves your full attention, and its all-American tribute to an artist who blazed trails artistically, musically and politically invites newbies and aficionados to celebrate both his art form and the best of our collective struggle to love one another in gentle, elegant, swingin' resistance. The "Unforgettable" singer and pianist, as well as host of one of the first TV variety shows starring an African American, Nat King Cole is given the all-star treatment by a lineup featuring vocalists Barbara Morrison and Sherry Williams. As he croons in his must-share song, a serenade of both democratic and self-interested affirmation, "That's why, darling, it's incredible/That someone so unforgettable/Thinks that I am unforgettable, too." 100 Years of Nat King Cole at Soka Performing Arts Center, 1 University Dr., Aliso Viejo, (949) 480-4278, soka.edu. 3 p.m. $35-$45. —ANDREW TONKOVICH

[THEATER]

Stranger Things

The Vandal

Hamish Linklater's *The Vandal* concerns three main characters, among them two strangers—a woman and a teenaged boy—who meet at night at a bus stop near a cemetery. While they wait, a liquor-store owner around the corner awaits a package coming in the mail. This seemingly mundane plot only gets eerier and stranger, and each character grows closer together in a bizarre twist of fate. *The Vandal* touches upon themes such as life and mortality through an extraordinary arc with comedy and creepy thrills. Catch it in previews today before it starts its regular run on Sept. 27.

MORE ONLINE
OCWEEKLY.COM

The Vandal at Chance Theater, 5522 E. La Palma Ave., Anaheim, (888) 455-4212, chancetheater.com. 7 p.m. Through Oct. 20. $20-$39. —AIMEE MURILLO

mon/09/23

[FILM]

Shut Up and Deal

The Apartment

Director (and co-writer) Billy Wilder's 1960 romantic-comedy take on Manhattan workplace dalliances was an instant, if controversial, hit, winning Oscars for Best Picture, Director and Screenplay. While it bolstered the meteoric rise of Shirley MacLaine and cemented the career status of Jack Lemmon, the subject of adultery, especially with comedic tones, was not popular with some critics and audiences. Come see Jack and Shirl on the big screen, where they'll tickle your funny bone and smash your tender heart to bits.

The Apartment at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 2:30, 5:30 & 8 p.m., also Tues. $7-$10.50. —SR DAVIES

tue/09/24

[DRAG]

Bring Down the House

Drag Queen Bingo

Bingo has never been this fabulous! Decades Bar in Anaheim hosts a special night of bingo with exceptional drag queens and a chance to win cash prizes. Presented by OC Pride, the featured talents include many queens from the local drag scene such as Isabella Xochitl, Electra Kute, Allie Gator and more. In between rounds, they'll likely lip sync and strut their stuff to prompt you to tip, but save some cash for the raffle tickets and bingo cards to ensure your chances of winning. See you there!

Drag Queen Bingo at Decades Bar, 195 W. Center St. Promenade, Anaheim, (714) 904-1606, decadesbarandgrill.com. 6 p.m. $20-$35. 21+. —AIMEE MURILLO

wed/09/25

[THEATER]

ENLIGHTENING COMEDY

Yoga Play

Originally opened in San Francisco, Dipika Guha's *Yoga Play* is a sensational comedy about the ways commercial companies mine spirituality, cultural appropriation and happiness for profit. It centers on Jojomon, a Lululemon-type athleisure-wear company caught in a scandal when its line of yoga pants is deemed too transparent on fuller-figured women. New CEO Joan grapples with damage control as she tries to convince male execs Raj and Fred to allow the production of larger-sized pants to secure a new clientele. Another company misstep brings more stress for Joan, and she starts to enact a plan that requires the U.S.-born-and-raised Raj to pretend he has a deeper connection to his South Asian heritage than he actually does. Don't miss this hilarious, thoughtful contemporary farce.

Yoga Play at Laguna Playhouse, 606 Laguna Canyon Dr., Laguna Beach, (949) 497-2787, lagunaplayhouse.com. 7:30 p.m. Through Oct. 13. $45-$65.
—AIMEE MURILLO

COURTESY OF WAKEUP MANANGEMENT

[CONCERT]

Good Timing

Bombay Bicycle Club

Englsh indie-rock band Bombay Bicycle Club enjoyed a two-year hiatus that lasted from 2016 to 2018 and allowed the individual members to explore other musical projects. After announcing in January their plans to begin recording together again, they released in August their first single, "Eat, Sleep, Wake (Nothing But You)." The tune will appear on their next studio album, *Everything Else Has Gone Wrong*, which is due January 2020, but in the meantime, the band are embarking on a musical tour that includes tonight's performance at the Glass House. Expect fan favorites as well as teasers of their newest material.

Bombay Bicycle Club with the Burning Hell at the Glass House, 200 W. Second St., Pomona, theglasshouse.us. 8 p.m. $32.50.
—AIMEE MURILLO

thu/09/26

AARON MURDEN

[FAMILYEVENTS]

Great Pumpkins

Tanaka Farms Pumpkin Patch

Irvine's Tanaka Farms offers daily exposure to its wonderful harvest and grounds, but its annual pumpkin patch is something locals look forward to every year. Check out the bountiful collection of ripe, plump gourds basking in the autumn sun, pick up one for yourself for the upcoming Halloween season, and schedule a wagon ride to explore the farm's vast fields. There's also a petting zoo and chances to meet a Sanrio character, plus you can shop for produce while supporting ongoing events and services. Reserve a parking pass (required on weekends!) in advance, as you know this event will be in high demand!

Tanaka Farms Pumpkin Patch at Tanaka Farms, 5380 University Dr., Irvine, (949) 653-2100, tanakafarms.com. 9 a.m. Through Oct. 27. $4, children 2 and younger, free.
—AIMEE MURILLO

[PERFORMING ARTS]

FAMILY AFFAIR

Next of Kin

Directed by Natalie Baldwin McAllen and written by playwright Desiree York, *Next of Kin* unveils a conceptual performance that surrounds the idea of family. Fusing together dance, poetry, spoken word, storytelling and other visual elements, the production explores the many dimensions and complexities that surround the theme. Starring the excellent dancers from FUSE Dance Co., ReBorN Dance Interactive, Nouveau Chamber Ballet and others, *Next of Kin* dives deep with such grace and fearlessness that your previous understanding of the word *family* will be challenged forever. Fair warning: The show itself isn't necessarily family-friendly, so viewer discretion is advised.

Next of Kin at Grand Central Art Center, 125 N. Broadway, Ste. E, Santa Ana, (657) 205-6273, thewaywardartist.org. 7:30 p.m. Through Sept. 29. $15-$25.
—AIMEE MURILLO

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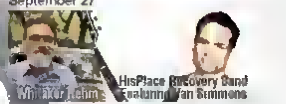
September 20

SPEAKER TOPIC
AWARENESS, ACCEPTANCE AND ACTION
September 27



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STEAMED HAMS

EDWIN GOEI

All Burger, No Hype

The new Hole In the Wall Burger offers a great burger at a great price at a place no social-media influencer would dare enter

BY EDWIN GOEI

In Lake Forest, one the leafiest suburbs in Orange County, there's a strip mall that looks as if it belongs in LA's inner city. A seedy liquor store sits in one corner, with an auto-body shop in the other. Wedged between them in this low-rent piece of parking lot is a hole-in-the-wall burger joint actually called Hole In the Wall Burger. And it isn't kidding. The restaurant is barely a restaurant. It has one trash can and no public restrooms, and instead of a self-serve soft-drink fountain, there's a small fridge filled with cans of soda shoved in a corner.

If you decide to eat in, you can take a seat at one of a few tables. But if more than 10 people decide to show up at the same time, you'll have to settle for takeout. There's a tiny TV that displays the menu, but the list is so brief a small chalkboard would've been enough. In total, there are five things you can order: three kinds of burgers and two kinds of taco plates. Opt for any of the burgers for the price advertised, and you get a can of soda and an order of criss-cut fries for no additional charge.

At less than $10 before tax, these combos are a tremendous deal. By comparison, you'd already hit that mark by ordering a basic burger at any of the recently overhyped burger vendors located inside any number of food halls. But Hole In the Wall Burger is not competing with those, nor does it seem interested in attracting the same kind of customer. It will remind you instead of Huntington Beach's TK Burgers and San Clemente's Riders Club Like them, it's old-school—a no-frills burger stand that sells food at a fair price and without any social-media help or hoopla. In fact, Hole In the Wall Burger is currently invisible to Instagram's so-called "influencers."

Unlike Vaka Burger in Tustin, which opened at about the same time earlier this summer and has more than 17,000 followers, Hole In the Wall Burger has about 90. Perhaps it's the sketchy-looking location, or maybe it's because the humble proprietor, who with his apron and unkempt hair, resembles the human embodiment of Bob Belcher from *Bob's Burgers*. More likely it's because there's nothing overtly gourmet here. Unlike at Vaka, there is no duck confit, no arugula, no white truffle oil. The most complicated topping is avocado and a fried egg, which only costs $1 extra to add on. And when you decide to have both on a burger called "The California," you realize they highlight the beef patty rather than distract from it.

It will remind you of the lessons learned from that *Parks and Recreation* episode in which Ron Swanson's rudimentary beef burger triumphs over Chris Traeger's froufrou ground-turkey sandwich. This burger, like that episode, proves that when it comes to hamburgers, it's the basics that count. Ground from chuck and never frozen, Hole In the Wall's beef patty is formless and has more in common with French steak tartare than a Big Mac. Its texture is as soft as the bun. And when you come face-to-face with it, you don't eat it; rather, you embark on a torrid love affair. Things quickly get hot, steamy, messy and juicy. Once you finish and bask in the afterglow, you need a few napkins to wipe yourself off.

Unless you request otherwise, all three burgers are cheeseburgers, two of them served with a slice of American cheese. (The aforementioned "California" uses Swiss.) Stuffed in between the buns, the lettuce is hand-torn green leaf, while the tomatoes and onions are cut thick. The fries are essential, even when dabbed into the generic, no-name-brand ketchup that's supplied in too tiny a packet. The same ketchup and mustard is used in one of the burgers, but the kitchen smears a "signature" sauce that's essentially a house-made Thousand Island on the other two. The house sauce also smothers the "brick-style fries," which is Hole In the Wall's homage to In-N-Out's animal-style fries.

In-N-Out is also Hole In the Wall's closest peer. It shares its "never frozen" beef philosophy, as well as its back-to-basics approach. After you recognize this, it's easy to imagine Harry and Esther Snyder's empire starting out the same way back in 1948. Hole In the Wall Burger also reinforces a universal truth. The best food almost never comes from anywhere hyped up on Instagram or involves the word *aioli*; it's most often found in dives where the guy in the grease-spattered apron resembles Bob Belcher.

HOLE IN THE WALL BURGER
25262 Jeronima Rd., Lake Forest, (949) 328-9049. Open daily, 11 a.m.-9 p.m. Burger combos, $8.99-$9.99. No alcohol.

WHAT THE ALE
» GREG NAGEL

Oktoberfest *Ist Hier!*

Ein pro tip! *Ein* pro tip! It's Oktoberfest time! Isn't it funny that we have turned St. Patrick's Day and Cinco de Mayo into the de facto drinking holidays in America, despite the fact that Germany has had a lock on all things beer and Jäg for hundreds of years? The official Munich Oktoberfest this year runs from Sept. 21 through Oct. 6, instead of just one day like the other holidays—maybe that has something to do with its popularity?

As was much of Orange County, Anaheim was founded by German immigrants in 1857, only around 50 years after the first Oktoberfest event in Bavaria, celebrating the marriage of Crown Prince Ludwig and Therese. Originally, their anniversary was celebrated with horse races, but over the years, it broke down into doing what Germans do best: *Eins, zwei, drei! G'suffa!*

Here's a look at a few local Oktoberfests, plus one outside the county.

The Phoenix Club (*1340 S. Sanderson Ave., Anaheim, 714-563-4166; www.thephoenixclub.com*) is the only one with a huge Festhalle tent similar to what's done in Munich. *Fri., 6 p.m.; Sat., 5 p.m.; Sun., noon. Through Oct. 27. Non-members $10.*

Anaheim Brewery (*336 S. Anaheim Blvd., Anaheim, 714-780-1888; www.anaheimbrew.com*) holds two such celebrations every year, with music and buy-as-you-go beer. *Oct. 5 & 12, 5-10 p.m. Free admission.*

Old World Huntington Beach (*7561 Center Ave., Huntington Beach, 714-895-8020; www.oldworldwest*) offers something like Disneyland's interpretation of a German village, but it's still legit. *Daily, 11 a.m. Through Nov. 3. Free-$25.*

On a mountain getaway and enjoy the 49th annual **Big Bear Lake Oktoberfest** (*Big Bear Lake Convention Center, 42900 Big Bear Blvd., Big Bear Lake, 909-585-3000; bigbearevents.com*). *Sat., noon-midnight; Sun., noon-6 p.m. Through Nov. 2. $10-$33.*

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PATRICK MANALO

Treasure Hunt

Str8 Up has the best vegetarian tacos in La Palma, but you'll have to find it first

THE ROOT
» CHARISMA MADARANG

Men wipe down gleaming bodies of metal and the faint skunk of petrol hangs in the air, as the intersection of Crescent and Walker rumbles in the background. The best vegetarian tacos in La Palma may be here, but you'll have to find it first.

Sharing a building with a car wash where you can watch your Toyota go through the ringer from behind a wall of glass, Str8 Up Tacos serves up pork, chicken and steak, as well as big bowls of coconut ceviche, puffs of fried cauliflower and shredded jackfruit enveloped in corn tortillas. You might miss it on your first visit, but if you ask one of the men with a towel slung over his shoulders, he'll grin and nod you in the right direction.

The taco stand overlooks neat rows of the attached Mobil station's fuel pumps and a lot filled with freshly cleaned cars. Spilling onto the gravel, a line builds in front of a small takeout window, from which someone pokes a head out to take your order. An adjacent wall is emblazoned with a spray-painted Str8 Up logo. The kitchen is tight and impeccably clean, with cooks laboring behind a wall of smoke and heat.

Seating is sparse—just a small ledge with three metal stools beside the window—so most people take their food around the building to where there are tables and benches set up under faded umbrellas in front of a makeshift convenience store offering lotto tickets, frozen strawberry Slush Puppies for those feeling nostalgic and additional seating.

You can get your tacos in street tortillas from a package or, for an extra 50 cents, in fresh, handmade corn tortillas. Each taco is $3, and depending on how hungry you are when you arrive, two to three will fill you up. The chickpea elote taco comes with a slice of charred avocado atop a bed of fried chickpeas and roasted corn that's been tossed with tangy cilantro sauce, chunks of tender squash, crisp radish and burnt salsa—it's a sweet-and-smoky lovechild cradled by a blue-corn tortilla. Cauliflower gets sent into the fryer to bloom into golden filets that are tucked into tortillas, releasing just the right amount of grease when you bite into the crunchy flesh.

The hibiscus tacos are pungent and tangy; you might find yourself wanting more bits of almond to break through it all. The jackfruit tacos find a similar fate, as the young, shredded fruit is better when served under thick layers of black beans and rice as part of a giant burrito. For something especially satisfying, the crispy potato puts the soft, starchy veggie inside a hard-yet-delicate shell with salty cotija cheese and pickled red onions.

Don't skip the coconut ceviche; it's cured until the coconut meat is almost creamy in a sharp citrus marinade spiked with jalapeños, then served with a tray of thin chips. As with many ceviches, however, it could do with less marinade and more of that delicious meat.

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PHOTOS BY GREG NAGEL

Raiders of the Lost City Hall

Mayor's Table offers swanky treasures on old Newport political stomping grounds

At golden hour, the sun shines through the bar and dining room of the Mayor's Table Pacific Pub & Kitchen just as it does in the scene in *Indiana Jones: Raiders of the Lost Ark* in which light beams onto the treasure. When it hits my cosmo, the clear cocktail mysteriously turns from blue to pink, then purple, the color wheel pointing the way to the glass-enclosed kitchen.

Although the technique of using butterfly pea flower tea in a cocktail to create a rainbow effect isn't new, I haven't seen it performed so well. By freezing the tea, it slows down the magic to the rate of a long-form David Copperfield bit. And when mixed with an acid (such as lemon or lime), it makes the color change into something spectacular.

Mayor's Table is located in the Lido House Hotel, which is yachty and super-seaside swanky. It's the type of place in which I wouldn't be surprised to see Daryl Hall and John Oats casually sitting at the bar, sipping custom Piper-Heidsieck Champagne, their pinkies up, while having a laugh, or even lounging at the pool just outside the window and humming their smash hit "Maneater." And the Newport Beach City Hall once sat in the restaurant's space. … I wonder if they found any treasures during the excavation.

Executive chef/partner Riley Huddleston and executive chef Janine Falvo can be seen behind the windows, firing dishes and micro-tweezing finishing touches as plates are delivered. The culinary term *mise en place* ("everything in its place") is employed behind the scenes, and plating dishes at the restaurant seems to take on that same ethos. They are minimal and thoughtfully balanced with not only colors, but also flavor intensity, portion sizes and aromas.

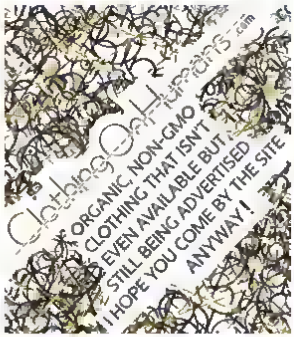
Take, for example, the warm lobster lettuce cups, bits of the sweet, delicate crustacean are balanced with caviar-like finger limes and a kick of smoke from a well-placed roe. Then there's a simple charcuterie and house pickle spread that is possibly the most romantic date-night meat-and-purple-veggies-plate ever, in the middle burns a lard candle that is also delicious when dredged with the accompanying charred, spongy bread.

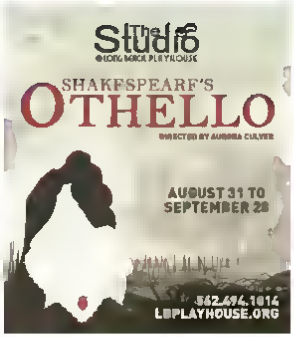
The ingenuity continues with simple, pan-seared scallops that burst with brightness from a Meyer lemon compound butter; they're served atop satisfying latkes that would make my Polish *busha* proud.

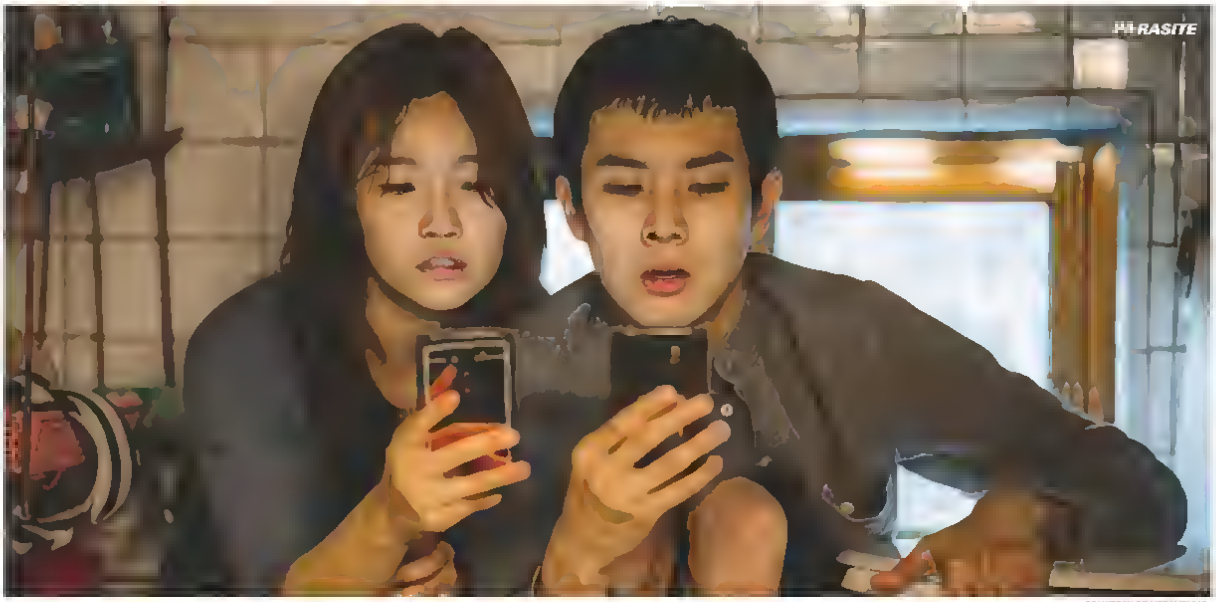
There's plenty to explore in the bar program, which includes a well-curated beer list that offers collaborations with the likes of Stone Brewing and Bottle Logic's epic Fundamental Observation. There's even a house Champagne for which Huddleston flew to France to hand-select an exact blend. Pair it with the lobster cups to create your own treasured find.

Eat & Drink This Now
» GREG NAGEL

MAYOR'S TABLE PACIFIC PUB & KITCHEN
Inside the Lido House Hotel, 3300 Newport Blvd., Newport Beach, (949) 662-6160, lidohousehotel.com







COURTESY OF NEON FILMS

Pumpkin-Spiced Cinema

Your 2019 fall film preview

BY AIMEE MURILLO

Fall brings on the excitement for cozy sweaters, Halloween, gourd-flavored beverages, and, for me, a swath of artistic, socially relevant, entertaining films. Having had my ear to the ground for news of films that have been the talk of global film festivals this year, I give you the releases coming out within the next couple of months that you should keep on your radar.

JUDY

Renée Zellweger stars as ultimate diva Judy Garland—and that fact alone should perk your ears up. If you know anything about Garland's life, you know it won't be an easy watch, otherwise, strap yourself in for a biopic that details the gut-wrenching, heartbreaking, yet triumphant life of one of the greatest American entertainers that ever lived better than any *Behind the Music* doc could ever do. The film chronicles Garland's early rise as a promising talent; her career's highs and lows, as well as the strain it put on her relationship with her children, and her excessive alcohol and drug abuse. It's the Judy biopic we've all been waiting for. *(Release date: Sept. 27.)*

PARASITE

Bong Joon-ho's latest film has been the talk of Cannes this year—and for good reason. It's an exceptional suspense thriller that kicks into high gear in the second half, after its characters have been established, and the tonal shift takes your breath away. A young man (Choi Woo-shik) from a struggling, lower-class family takes on a gig as an English tutor for the rich Park family. After meeting the Parks and discovering they're looking for an art tutor for the youngest child, Ki-woo enlists his younger sister Ki-jeong (Park So-dam) to act as an art teacher, but she poses as his cousin. Little by little, Ki-woo's family ingratiate themselves under the Parks' employment. There's too much plot beyond that to wrap up in a single sentence, but suffice it to say it'll blow your mind. *(Release date: Oct. 11.)*

JOJO RABBIT

This Mel Brooks-meets-*Dr. Strangelove* farce couldn't be more relevant despite the fact it takes place during World War II. The titular character is a member of the Hitler youth (Roman Griffin Davis) who is undergoing training to be a Nazi soldier, and his imaginary friend is none other than der Führer himself (played by writer/director Taika Waititi). JoJo struggles to maintain the same blind nationalism of his peers, but he comes to see his country's political ideology challenged when he discovers his single mother (Scarlett Johansson) is hiding a young Jewish girl in their attic. While it has plenty of zany, *Looney Tunes* energy to carry the comedy forward, it still holds a lot of heart and lessons about compassion (oh, yeah, and fuck Nazis). Definitely a much-needed satire for our times. *(Release date: Oct. 18.)*

THE LIGHTHOUSE

Robert Eggers' second feature film, following his acclaimed *The VVitch*, stars Robert Pattinson and Willem Dafoe. Secluded in a lighthouse on an isolated island, their old-world machismos clash, and they face off in a most terrifying case of cabin fever. Shot in lustrous black-and-white, this is a tête-à-tête you can't miss. *(Release date: Oct. 18.)*

THE IRISHMAN

Martin Scorsese teams up again with Robert De Niro, Al Pacino and Joe Pesci to portray the stories of various crime bosses throughout America post-World War II, including the disappearance of Jimmy Hoffa. While it features a heavily-CGI'd De Niro, it showcases the myriad threads connecting organized crime to mainstream society, from politics to Hollywood. Expect to see a limited theatrical run before it hits Netflix. *(Release date: Nov. 1, Netflix: Nov. 27.)*

EMA

Filled with reggaeton bangers and electric dance numbers, *Ema* concerns a young mother (Mariana Di Girolamo) and wife to a demanding choreographer (Gael García Bernal). Their marriage has become even more strained because of an incident that involved their young son, after which he is removed from their custody. With the help of her fellow dancers, Ema begins to take charge of her life and learn to live, love and create art again. *(Release date: TBA.)*

PORTRAIT OF A LADY ON FIRE

Winner of Best Screenplay at Cannes, Celine Sciamma's film unpacks the relationship between artist and subject in this historical drama. Young artist Marianne (Noémie Merlant) is commissioned to paint the wedding portrait of a young woman (Adèle Haenel) named Héloïse. Because of her resistance to anything involved with her upcoming marriage, Marianne is tasked to complete the portrait in secret and poses as a friend and bandmaiden. The two become closer as they feed each other more intimate details of their lives, and their friendship blooms into a romance. *(Release date: Dec. 6.)*

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We're Voting Pedro 2020

BY MATT COKER

Downton Abbey Michael Engler's continuing story of the Crawley family *Various theaters; www.fandango.com. Thurs.-Thurs., Sept. 19-26. Visit website for locations, show times and ticket prices.*

Kerry Tribe: Double. The artist's single-channel video work has five women who nominally resemble one another reflecting on subjects ranging from their impressions of Los Angeles to their participation in this project. *Grand Central Art Center; www.grandcentralartcenter.com Thurs., Sept. 19, 11 a.m.-4 p.m., Fri.-Sat., 11 a.m.-5 p.m.; Sun., 11 a.m.-3 p.m. Free.*

Ms. Purple. A young woman (Tiffany Chu) riveting) and her estranged brother (a solid Teddy Lee) come together to care for their dying father in a suffocating apartment in LA's Koreatown. *Edwards Westpark 8, (844) 462-7342. Thurs., Sept. 19, 1:20, 4:35 & 8:15 p.m. $10.20-$13.20*

Volver Hard working mother Raimunda (Penelope Cruz) deals with running a restaurant, grieving over her beloved aunt's death and disposing of her murderad husband. *The Frida Cinema, thefridacinema.org Thurs., Sept. 19, 2:30, 6 & 8:30 p.m., Sun., 2:30 & 5 p.m. $7-$10.50.*

Anime Afternoons. Come watch and discuss anime favorites. *Fullerton Public Library, (714) 738-6327 Thurs. & Thurs., Sept. 19 & 26, 6 p.m. Free.*

Los Angeles Plays Itself. Thom Andersen's 2003 documentary explores the ways the City of Angels has been depicted in film and television. *Laguna Art Museum, (949) 494-8971 Thurs., Sept. 19, 6 p.m. Free with museum admission ($5-$7)*

Promare. Thirty years since the appearance of a race of flame-wielding mutants who destroyed half the world with fire, the arrival of an aggressive Mad Burnish group sets up an epic battle with the anti-Burnish Burning Rescue. Presented in Japanese with English subtitles. *Various theaters, www.fathomevents.com. Thurs., Sept. 19, 7 p.m. $11.49-$14.49.*

Heading Home: The Tale of Team Israel. This 2018 documentary charts the underdog journey of Israel's national baseball team. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446 Opens Fri. Call theater for show times and ticket prices.*

Hotel Transylvania 3: Summer Vacation. Count Dracula (voiced by Adam Sandler) and pals join a cruise for sea-loving monsters, unaware monster hatar Abraham Van Helsing (Jim Gaffigan) commandeered the tub. *Bayview Park, (949) 644-3151. Fri., 6 p.m. Free.*

HorrorBuzz.com Presents Rob Zombie Double Feature. Celebrate the release of Rob Zombie's *3 From Hell* with its two prequels *House of 1,000 Corpses*, Zombie's 2003 directorial debut, and *The Devil's Rejects*. There's one ticket price for both movies. *The Frida Cinema, thefridacinema.org Fri., 7:30 p.m. $13*

Tokyo Ghoul S. A college student (Masataka Kubota) invited to dine with a sketchy ghoul may find himself on the menu. In Japanese with English subtitles. *Starlight Cinema City, (714) 970-6700; also at Starlight Triangle Cinemas, (714) 650-4300, starlightcinemas.com. Fri., 8 p.m. $6-$12.*

Hedwig and the Angry Inch. A transgender punker from East Berlin tours with her band in the U.S. as she recounts the story of an ex-lover/bandmate who ripped off her songs. *The Frida Cinema, thefridacinema.org Fri.-Sat., 10 p.m., Sun. 8 p.m. $7-$10.50.*

The Meg. A 75-foot-long prehistoric Megalodon shark—a.k.a. "The Meg"—busts through what was thought to be the sea floor to really piss off Jason Statham. *Newport Dunes Waterfront Resort & Marina, (949) 729-3863. Sat., 6 p.m. $9.99-$15.99 (plus fees)*

Bombs Away! Presents Hard Ticket to Hawaii Watch Andy Sidaris' low-budget '80s action flick before teaming it to shreds with the hosts of *Bombs Away! The Frida Cinema, thefridacinema.org Sat., 7 p.m. $15.*

Weed the People. Viewers follow Mara Gordon, founder of the Aunt Zelda's medical-cannabis brand that is favored by ill patients around the U.S., she also participates in a post-screening audience Q&A. *Merage Jewish Community Center of Orange County; jccoc.org Sat., 7:30 p.m. $10-$15.*

Wonder Park. The imagination of a wildly creative girl (voiced by Sofia Mali and Brianna Denski) comes alive at an amusement park. *Hurless Barton Park, (714) 961-7192. Sat., 8 p.m. Free*

The Rocky Horror Picture Show Live shadow cast troupe Midnight Insanity performs. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $9-$12.*

The Shawshank Redemption. Framed for murder and sentenced to life in prison, a mild-mannered banker (Tim Robbins) befriends a fellow inmate (Morgan Freeman) who helps him survive. Turner Classic Movies' Ben Mankiewicz delivers exclusive commentary before and after the 25th-anniversary screening. *Various theaters; www.fathomevents.com Sun., 4 & 7 p.m., Tues.-Wed., 7 p.m. $12.50.*

COURTESY OF FOX SEARCHLIGHT PICTURES

The Apartment. A life-insurance company drone (Jack Lemmon) tries to impress senior executives by working late so they can use his apartment for romantic trysts. *The Frida Cinema, thefridacinema.org Mon.-Tues., 2:30, 5:30 & 8 p.m. $7-$10.50*

***Friends* 25th The Dee With the Anniversary** This 12-episode marathon is being beamed into theaters nationwide. *Various theaters, www.fathomevents.com. Mon., 7 p.m. $15.*

The Nightmare Before Christmas. Halloween Town's beloved pumpkin king Jack Skellington (voiced by Chris Sarandon but sung by Danny Elfman) stumbles upon bright and happy Christmas Town, which gives him a new lease on life. *Fullerton Public Library, (714) 738-6327 Tues., 6 p.m. Free.*

***Shaun of the Dead* 15th Anniversary** A bloke (Simon Pegg) tries to win back his girlfriend, reconcile with his mother and—oh, yeah—fight off the zombies eating every live soul in sight. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center (949) 635-1888. Tues., 7 p.m. $10.*

Film Trivia Night! Teams of film-lovers try to survive eight rounds of movie trivia. Teams do not pay a fee to sign up, but they must RSVP to participate. *The Frida Cinema, thefridacinema.org Tues., 7:30 p.m. Free.*

Catalina Film Festival. The ninth annual Catalina Film Festival (CFF) begins in Long Beach, moves to Santa Catalina Island, then ends in Long Beach. It opens with Sam Friedlander's comedy *Babysphitters*. The next night brings Joe Raffa's *Dark Harbor*. Also included is the Wes Craven Horror Block as well as Film & New Media Summit panels on "Film Finance: Hands on Workshop" and "Making Your First Feature Film." The fest then moves to Catalina for premieres, panels and events through Saturday—including the world premiere of *Badland*. Finally, it returns to Long Beach for the announcement of Best of Fest winning films. New this year is a streaming channel where you can watch all 67 official selections. *Various locations; www.catalinafilm.org Fri.-Sat. Visit the website for show times and ticket prices.*

The Skin I Live In. A renowned surgeon (Antonio Banderas) keeps a woman (Elena Anaya) as a guinea pig in his home so he can create "the perfect skin"—impervious to burn or injury—after losing his wife to a horrific car crash. *The Frida Cinema, thefridacinema.org Wed.-Thurs., Sept. 26, 2:30, 6 & 8:30 p.m. $7-$10.50*

Napoleon Dynamite. A quirky teenager (Jon Heder) masters dancing and the ways of the ninja while dealing with his uncle Rico (Jon Gries) and brother Kip (Aaron Ruell), the affections of Deb (Tina Majorino), and the student-body election looming for his friend Pedro (Efren Ramirez). *Regency South Coast Village, (714) 557-5701 Wed., 7:30 p.m. $10.*

Rudy. David Anspaugh's sports-history drama about the grueling quest of Rudy Ruettiger (Sean Astin), who tries to make the Notre Dame Fighting Irish football team. *Fullerton Public Library, (714) 738-6327 Thurs., Sept. 26, 1 p.m. Free.*

Finding Farideh. A young Iranian woman returns to her motherland for the first time since she was six months old. In Persian with English subtitles. *UC Irvine, (949) 824-6117 Thurs., Sept. 26, 6:30 p.m. Free*

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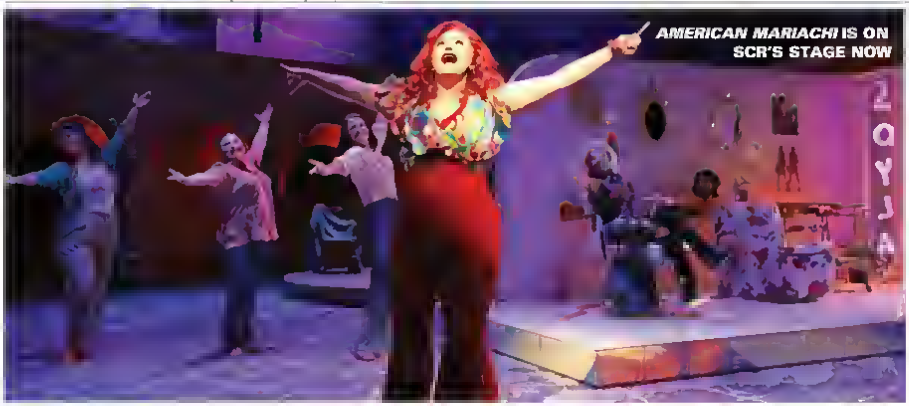

JORDAN KURAT

The Season of Professionals

A preview of what to see onstage this fall

BY JOEL BEERS

Mid-September may seem a little late for a fall preview, but considering the only F-word this time of year in a dominant chaparral biome like these parts is fire, not fall, you should stop complaining.

The following are the most intriguing shows on tap over the next three months at six local theaters. Why six? That's all that would fit within 800-ish words. We're not seasoned professionals for nothing (geddit??)

STAGESTheatre. Orange County's longest-established storefront theater heads into its 27th season with a Halloween-y double bill, the ninth consecutive year of staging *Twilight Zone* TV episodes, titled, curiously enough, *The Twilight Zone*. That runs late night after its first week, freeing up the mainstage for the OC premiere of *Silence! The Musical*, a song-and-dance adaptation of *Silence of the Lambs*. Yes, that one. *400 E. Commonwealth Ave., Fullerton, (714) 525-4484, www.stagesoc.org.* Twilight Zone, *Oct. 4-Nov. 9. $22-$24*; Silence!, *Oct. 11-Nov. 10, $30-$32. Visit the website for show times.*

One More Productions. The resident theater company at the city of Garden Grove's GEM Theater generally sticks to tried-and-true musical fare, but the 2014 musical *Bright Star* isn't exactly a household name in those households that are sad and talk about musicals. But it has some name recognition, as the town's own Steve Martin wrote the book and collaborated with Edie Brickell on the bluegrass-tinged musical. *GEM Theater, 12852 Main St., Garden Grove, (714) 741-9550, www.onemoreproductions.com/pg210_season.aspx. Thurs.-Fri., 8 p.m., Sat., 2 & 8 p.m., Sun., 2 p.m. Sept. 26-Oct. 20. $28-$30.*

Chance Theater. Some people should just be punched. Like Hamish Linklater. He has a great name, has a thriving film and TV career, and killed it as the tortured Dane in South Coast Repertory's *Hamlet* in 2007. He's also a playwright and his first, *The Vandal*, is a 2013 comedic drama billed as "a funny and spooky ... journey exploring the important topics of life, death and Doritos." *Chance Theater, 5522 E. La Palma Ave., Anaheim, (888) 455-4212, www.chancetheater.com. Fri., 8 p.m.; Sat., 3 & 8 p.m., Sun., 3 p.m. Sept. 20-Oct. 20. $20-$39.*

The Wayward Artist. This team of mostly Cal State Fullerton alumni and faculty wraps up its second season, which is themed around family, with Yasmina Reza's 2009 Tony Award-winning play, *God of Carnage*. As with her terribly overrated *Art*, this one caught fire around the world but was also turned into a film directed by Roman Polanski. *Carnage* is far superior, mostly because that trope of a certain white American theater, the goddamn dinner party, is torn to shreds, as are the wealthy, witty and whiny people who frequent them. *Grand Central Art Center, 125 N. Broadway, Santa Ana, (657) 205-6273, www.thewaywardartist.org. Fri.-Sat., 7:30 p.m., Sun., 2 p.m., Thurs., Nov. 14, 7:30 p.m. Nov. 8-Nov. 17. Check website for ticket prices.*

South Coast Repertory. Think it'll take time for David Ivers, heading into his first full season as SCR's fourth artistic director, to put a personal stamp on the joint? Think again. The first mainstage show on the Segerstrom Stage is José Cruz González's *American Mariachi* (through Oct. 5). It's also the first play not written by a white man or adapted from Jane Austen to kick off a season in the theater's 57-year history. The first show on the Argyros Stage, *The Canadians* (Sept. 29-Oct. 20), is a world premiere written by Adam Bock, a (*gasp!*) openly gay playwright. Okay, so that's not a big deal, but how about this: He's also a real-live Canadian. And following *Mariachi* on the Segerstrom is the talented Julia Cho, a gifted writer whose concerns are universal, but whose plays are often, such as *Aubergine* (Oct. 19-Nov. 16), rooted in the experiences of first- or second-generation Korean Americans. *655 Town Center Dr., Costa Mesa, (714) 708-5555, www.scr.org. Segerstrom Stage: Tues.-Thurs., 7:30 p.m., Fri., 8 p.m., Sat., 2:30 & 8 p.m., Sun., 2 & 7 p.m. Argyros Stage: Tues.-Thurs., 7:45 p.m., Sat.-Sun., 2 & 7:45 p.m. $24-$93.*

California Repertory Co. Heading into its fourth season under artistic director Jeff Janisheski, Cal Rep has generated a good amount of buzz lately with some big shows, including *Dreamers: Aquí y Allá* and *Milk* last year, as well as working with the Long Beach Opera to stage a Philip Glass musical earlier this year. There is nothing big about its first two shows in 2019-20—at least on the surface. *Mud* (through Sept. 29) is a deceivingly deep, dark three-character 1982 play by Maria Irene Fornés, who influenced and inspired many writers who are far more well-known, such as Tony Kushner and Sam Shepard. That's followed by *Hookman* (Sept. 26-Oct. 6), Lauren Yee's send-up of Hollywood slasher films, complete with gore, existential angst and more than a few laughs. *1250 Bellflower Blvd., Long Beach, (562) 985-5526, www.calrep.org. Tues.-Fri., 7:30 p.m., Sat., 2 & 7:30 p.m., Sun., 2 p.m. $20-$23.*

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ARTSOVERLOAD

» AIMEE MURILLO

Sept. 20-26

***QUEEN MARY* NIGHT MARKET.** A wide variety of SoCal food trucks will be present, as well as vendors offering beer tastings, art and jewelry. Fri., 6 p.m. $7; kids 6 and younger, free. *Queen Mary, 1126 Queens Hwy., Long Beach. (877) 600-4313; queenmary.com*

ANAHEIM CRAFT & VINTAGE FAIR. Local makers and artists sell their wares, while other vendors offer homemade Eastern European food favorites. Sat., 8 a.m. Free. Annunciation Byzantine Catholic Church, 985 N. West St., Anaheim, (714) 533-6292; annunciationbyzantine.org

TASTE OF POLAND. The country's traditional culture is on display through live musical performances, freshly prepared food tastings and local organizations. Sat., noon; Sun., 11 a.m. Free. Polish Center Orange County, 3999 Rose Dr., Yorba Linda, (714) 996-8161, www.polishcenter.org

SANORA BERNHARD, *QUICK SAND*. The comedian/actress performs a one-woman show full of her humorous musings and musical numbers. Sat., 8 p.m. $60. Carpenter Performing Arts Center, 6200 Atherton St., Long Beach, (562) 985-7000, carpenterarts.org.

"ALL MEDIA 2019." The juried show features more than 50 Southern California–based artists. Open Mon.-Thurs., 10 a.m.-5 p.m., Fri.-Sat., 8 a.m.-5 p.m. Through Oct. 26. Free. Irvine Fine Arts Center, 14321 Yale Ave., Irvine. (949) 724-6880, irvinefinearts.org

"OTHERWORLDLY GLACIERS: CERAMIC SCULPTURES BY MARY BEIERLE." The artist showcases her vast collection of sculptures resembling ice glaciers, as displayed throughout the venue. Open Tues.-Thurs., 11 a.m.-4 p.m., Fri.-Sun., 10 a.m.-2 p.m. Through Nov. 3. Free with admission ($5). Casa Romantica Cultural Center and Gardens, 415 Avenida Granada, San Clemente. (949) 498-2139, casaromantica.org.

***GRUMPY OLD MEN: THE MUSICAL*.** In this musical version of the 1993 film, two aging neighbors vie for the attention of the heroine who moves in across the street. Wed.-Thurs., 7:30 p.m., Fri., 8 p.m., Sat., 2 & 8 p.m., Sun., 2 p.m. Through Oct. 13. $20-$84. La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd., La Mirada. (562) 944-9801, www.lamiradatheatre.com.

THE 13TH ANNUAL HOPS AND VINES BEER AND WINE FESTIVAL. This charity event features more than 30 wineries and craft beers, as well as hors d'oeuvres and other food items. Proceeds benefit three Orange County nonprofits. Thursday, Sept. 26, 6 p.m. $105-$348. Center Club, Orange County, 650 Town Center Dr., Costa Mesa. (714) 662-3414, hopsandvines.org

SEPTEMBER 20-21, 2019

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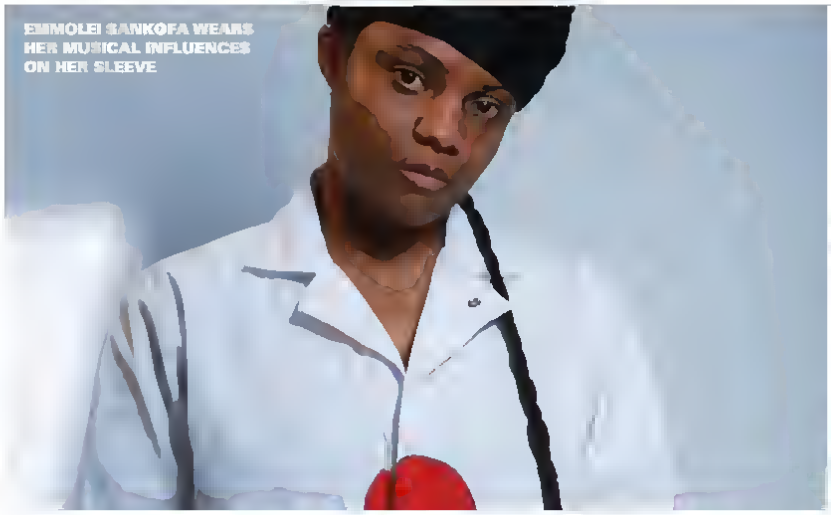
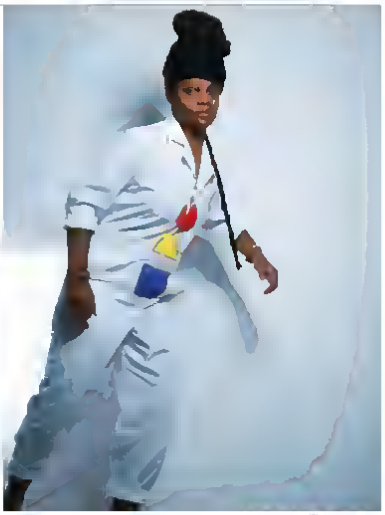


EMMOLEI SANKOFA WEARS HER MUSICAL INFLUENCES ON HER SLEEVE



PHOTOS BY DOMINIC JONES

Beautiful Sound Collector

introducing innovative artist and entrepreneur EmmoLei Sankofa

BY STEVE DONOFRIO

At just 2 years old, EmmoLei Sankofa started singing in her local church choir. By the time she was 7, she was playing violin and starting to learn the saxophone. She took up percussion in middle school and continued to play in ensembles through college. "From there up until now, percussion has been a huge part of my development as a musician, composer, producer—all of that," she says.

But Sankofa isn't the only lifelong music-lover in her family. Her father deejayed funk and soul records and played bass in a band called Klymax, while her mother was a classical violinist. "She was an all-state player," Sankofa says. "I mean, she was really good. She even played in college."

Through more than 16 independently released singles, EPs and full-length albums, the Long Beach resident has shown that she can weave a vast range of genres into her own sound. And her latest release, *Geometry*, is no different. Although the album might sound like R&B on the surface, its songs are full of complexities and subtleties that reach far beyond that classification.

"I still am heavily influenced by R&B," Sankofa explains. "It's actually what I listened to the most [growing up]—more than rap." But between her father's Earth, Wind & Fire records and her mother's classical taste, Sankofa was always most inspired by musically rich albums, a large portion of which she heard on her mother's favorite classical radio station.

"She would just blast that," she remembers. "And as a kid, it would be annoying, but I eventually learned to appreciate it, especially when I started playing with orchestral ensembles and stuff throughout school. It's really good music, and it's an acquired taste, definitely. But once you understand it and the nuance behind it, how could you not appreciate it?"

On *Geometry*, Sankofa blends orchestral percussion, wind and string instruments with contemporary hip-hop production into lush arrangements. And she's just as versatile a vocalist as she is a musician, offering sounds that are by turns powerful, soulful, whimsical and mellow.

That said, the dynamic singer struggled with whether she should be the behind-the-scenes producer or the main performer for this project before deciding to give it a shot. "My whole life I've performed," she says. "But I've never been the front person. So being the front person and singing, I kind of fell into that. I haven't been trained by a vocal coach or anything yet." However, her layered harmonies and captivating vocal melodies suggest that she's doing just fine without any sort of professional training.

Lyrically, *Geometry* is a concept album about a complicated relationship between two women, Iris and Janine. Iris says she is in love with Janine, but Janine doesn't seem to want a full-fledged relationship with her. But Iris is also romantically involved with two others—one other woman and one man. "So, it's funny because Iris wants Janine to commit, but how can you expect someone to commit to you when you can't commit to anything else?" Sankofa explains with a laugh. "It's like she's holding onto these other options as a fail-safe solution for if things don't work out with Janine."

As the track "Circles," featuring guest vocalist Shaelle, describes, "Janine is essentially playing with Iris' emotions," says Sankofa. "But Iris is also playing with the emotions of other people." Musically, the song is as complicated as the narrative it presents. The first section is in 5/8 time, which is uncommon in pop and R&B, but Sankofa makes the sound so natural that the listener probably won't notice until they hear her counting it out about a minute into the track.

Peculiarities such as this are sprinkled throughout the entire album. For instance, "Point A" and "Point B," which function as orchestral interludes, were structured around Morse code. The rhythm that each track is respectively built on spells out its title. "I was like, 'What's a way to create a percussive melody?' So I typed 'Point A' into a Morse code generator, and when I played it back, I was like, 'Yo! I can take this rhythm, add some harmonic textures to it, and make it musical,'" she says. "I'm actually developing this Morse code motif method for some of my other work because I think I'm on to something here—just finding a different way to articulate things musically and to embed a message."

Sankofa also runs Bèl Son Kolektif (Haitian Creole for "Beautiful Sound Collective"), a small, diverse group of musicians who came together while she was attending Savannah College of Art and Design in Georgia. She had noticed that there weren't many black composers or sound designers in the film industry. And when she moved to California, Sankofa quickly realized it would be difficult for her to get past the interview stage. "It was like everything was all good until they actually met me," Sankofa remembers. "And after that happened so many times, I was like, 'Yo, this discrimination thing is real.'"

The Bèl Son team consists primarily of people of color and includes members from countries such as Colombia and China. "It's not even a thing where I'm trying to just put black creatives on," Sankofa explains. "I'm trying to bring everybody in the mix who's typically overlooked."

The collective has worked on films that have screened for Warner Bros. and Lionsgate, and Sankofa is currently composing for her first feature film, *Enongo*, a documentary about the rapper Sammus. Between that and her masterful solo album, it's clear Sankofa is just beginning a long, successful career.

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Learn more about Bèl Son Kolektif and listen to Geometry, *along with its accompanying commentary album, at e-sankofa.com*

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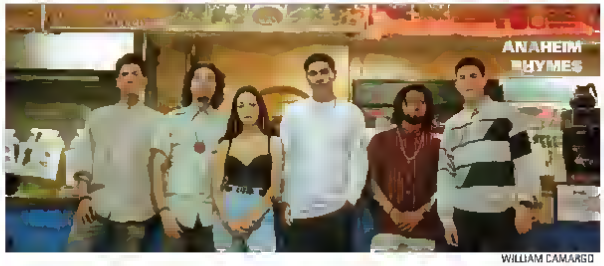


WILLIAM CAMARGO

You Gots to Chill

Weapons of Mass Creation return with tranquil tunes for turbulent times

BY GABRIEL SAN ROMÁN

What does freedom dreaming sound like amid an unending political nightmare? Weapons of Mass Creation offer an evolving interpretation through song. Not only do the seven-piece band from Anaheim seamlessly weave hip-hop with soul and cumbia, but they also do it with musicians who often double as MCs and crooners. The deft, multifaceted approach displayed on *Labor of Love*, the group's soon-to-be-released EP, grounds the movement in grooves while delivering soulful sermons bereft of clunky catchphrases.

"This EP isn't textbook political," says rapper and singer Julia Franco. "It's a manifestation of who we want to be outside of capitalism. We're making music not because we're trying to make money, but because it makes us happy."

That's been the ethos of the band since Franco and her siblings Joseph, Moses, Luis and Jacob joined with family friend Josh Quiñonez to form Weapons of Mass Creation three years ago. They've since added youngest sibling Esther to the group on saxophone. It's a lot of talent to properly assemble and execute, but *Labor of Love* found the musicians on the cusp of a creative dialectic primed to do just that.

"Before, we didn't have set roles," says Joseph, the band's producer and keyboardist. "We didn't know our strong points, so we didn't play to them. Now, we pinpointed them, and we're staying in our lane."

The nine-track collection demonstrates as much. On "Neighborhood Watch," a trio of rappers rhyme over an infectious bump-worthy beat while Julia handles the chorus with her velvety vocals. A hint of reggae gives "Old Enough" its flavor, as Moses does double-duty on drums and rhymes. This time, Julia backs up Jacob's rich baritone after delivering raps of her own. "Miel" is a soulful Mayan *In Lak'ech*-inspired love song that sways to the beat of a relaxed cumbia, and the title track has Quiñonez, an Afro-Guatemalan-Venezuelan, exalting a love interest with a comparison to a pantheon of black women freedom fighters.

None of it sounds scattered, chaotic or contrived. The musical blend finds a balance in the eternal tension between discipline and freedom. But it took a lot of work to get there. "Last year was the most lucrative we ever had," says guitarist/singer Luis. "We literally invested in each other." The band's earnings went into buying microphones, stands, recording equipment, software, plug-ins, pedals and anything else they could use to elevate their sound. Refining the songs and recording them entailed six months of dedicated effort, five to six days each week.

Weapons of Mass Creation hope their stature can level up to meet their sound, and to get there, they will need to deal with such practical matters as building a solid team with a manager and booking agent to ease DIY duties.

The band have also learned a lot from the affirmation of their growing fan base. A line stretched around the block when they played at Eastside Luv, a popular bar in Boyle Heights. Another peak experience came during a video-release show at Long Beach Museum of Art; fans, family and friends came out especially to see them and knew all their lyrics by heart. "There was oxytocin in there, big time," says rapper/singer/bassist Jacob. "Our chemistry at that moment, we were solid."

So there's no better place to return to than the Long Beach Museum of Art to celebrate the release of *Labor of Love* on Sept. 28.

As the group ready for rehearsal, everyone cites different songs they like best from the effort, but they find common ground on the track that exemplifies the band at this moment.

"The bop of the album is 'Old Enough,' and it came together in two weeks," says Jacob. "It's a preview of us at our best. I want to be humble, but we can make some lovely shit!"

GSANROMAN@OCWEEKLY.COM

WEAPONS OF MASS CREATION perform at the Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach. (562) 439-2119. www.lbma.org. Sept. 28, 5:30 p.m. $18-$20. All ages.

Friday

CALMGRDVE, THDMPSON'S RAGE, MDDEL HDME 8 p.m., free. 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233. slidebarfullerton.com.

GOOD FOOT 21ST ANNIVERSARY SHOW, WITH BRENTON WOOD 8 p.m., $30. 21+. Alex's Bar, 2813 E. Anaheim Blvd., Long Beach. (562) 434-9292; alexsbar.com.

GRAVES & THE RAD WEATHER CD RELEASE, BLIND DCTAVIUS, LATE NIGHT UNIDN WHISREY & THEWOLVES 8 p.m. $12, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583; houseofblues.com/anaheim.

GUTTTERMDUTH, THELINE, TOXIC ENERGY, THE UNCIVIL, RDSSFIGHT, JFL. 7 p.m., $15-$17. 21+. Tiki Bar, 1700 Placentia Ave., Costa Mesa. (949) 270-6262. tikibarocc.com.

HERMAN'S HERMITS, XXL. 8 p.m., $45, all ages; also Sat. The Coach House, 33157 Camino Capistrano, San Juan Capistrano. (949) 496-8930; thecoachhouse.com.

HONEYSTICRS, PSYCHIC BARBER, MELT MARS, EMILY TV 7 p.m., $10-$12, all ages. Garden Amp, 12672 Main St., Garden Grove. (949) 415-8544; gardenamp.com.

MAT ZO 10:30 p.m., $20, 21+. La Santa, 220 E. Third St., Santa Ana. (657) 231-6005. lasantaoc.com.

MOON FUZZ, PRISMCLUSTER, STRAWBERRY ARMY, FLANGR, RIG FUN 6 p.m., $10-$12, all ages. Garden Amp. gardenamp.com.

MUNA, CHELSEA JADE. 8 p.m., $20, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

NARCOLEPTIC YDUTH, DAMAGED; DFF THE WALL, THE PAWNS, CURSING CONCRETE 8 p.m. $10-$12, 21+. The Doll Hut, 107 S. Adams St., Anaheim. (562) 277-0075; www.worldfamousdollhut.com.

NIGHT MDVES 8 p.m. $12, all ages. Chem Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 535-5067; allages.com.

OGRE RALLET, ART DISPOSAL, CORY VOODOO, RAZORBLADE ROMANCE. 7:30 p.m., free. 21+. The Karman Bar, 26022 Cape Dr., Ste. C, Laguna Niguel. (949) 362-5909. www.facebook.com/thekarmanbar.

Saturday

AIRPLANE MDDE & L EPHUNK PRESENTS THE GASLAMP KILLER, FREE THE ROBOTS, VALIDA, PHIL NISCO, NO MSG, ROAM 6 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0033. wayfarercm.com.

ARIZDNA, GLADES 8 p.m. $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. observatoryoc.com.

BENJAMIN FRANCIS LEFTWICH, ABRAHAM ALEXANDER 8 p.m., $17, all ages. Constellation Room, observatoryoc.com.

CASTING CROWNS, BART JOBE 7 p.m. $19.59, all ages. FivePoint Amphitheatre, 14800 Chinon Ave., Irvine. (949) 588-6800. livenation.com.

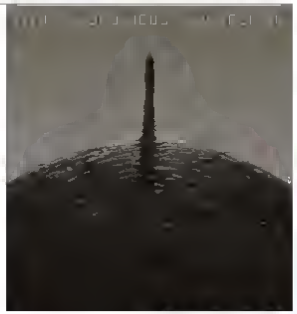
CDLONEL RANDERS IN CDNJUNCTIDN WITH DC BURRITD PRDJECT PRESENTS THE FLABRY HDFFMAN TRIO, DNE MINUTE RUN 1 p.m. $5. 21+. The Doll Hut, www.worldfamousdollhut.com.

DEADREAT FEST, FEATURING COUNTY FAIR; RIDGEWAY, RECLAIM, LAGUNA WOLVES, THE LITTLEST VIKING 7 p.m. $10.95-$15.95. all ages. Programme Skate & Sound, 2495 E. Chapman Ave., Fullerton. (714) 738-7585. www.facebook.com/programmehq.

MISERY BUSINESS—TRIBUTE TO PARAMORE. 8 p.m., free. 21+. The Slidebar Rock-N-Roll Kitchen, slidebarfullerton.com.

MDNSTERS DF METAL FEST 3—WEEKENO DF MADNESS: 4 p.m. $10. all ages. Garden Amp, gardenamp.com.

RARE CENTS, RAERANDZ100; STEVEN MONTES; THE OFFTRAX, DAYS DUT, J.B.S. 6:30 p.m., $10, all ages. Chem Reaction; allages.com.



COURTESY OF MERGE RECORDS

Sunday

THE AGGRDLITES, VIERNES 13, LA MUERTE, THE STEADIANS, LDS AGRIOS 7:15 p.m. $15, all ages. Constellation Room; observatoryoc.com.

BLACK FLAG, PULLEY, LINECUTTERS 8 p.m., $25, all ages. The Observatory; observatoryoc.com.

GACHD; GALENA; EASY DEATH; ACTION FRIEND 6 p.m. $5. 21+. Alex's Bar; alexsbar.com.

GARY PUCKETT & THE UNION GAP, ROARDINGHDURE 7 p.m. $35, all ages. The Coach House; thecoachhouse.com.

GIUDA; CHANNEL 3, CHEAP TISSUE; TRANSISTDR. 2 p.m., $15, 21+. Alex's Bar; alexsbar.com.

RING FLAMINGD; DEAD FRIENDS CLUB 9 p.m., free. 21+. Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 525-4529; www.facebook.com/continentalroom.

WORLD DF PAIN, PURGATORY, SNDWBLEED 6 p.m., $10, all ages. Cham Reaction; allages.com.

Monday

DADDY LDNG LEGS, STDRMHDUSE 6 p.m., $8. 21+. The Wayfarer; wayfarercm.com.

PARACOSMIC, ZACH TABORI, VIMANAR 8 p.m., free. 21+. Continental Room; www.facebook.com/continentalroom.

Tuesday

III (CHK CHK CHK) 6 p.m., $20. 21+. La Santa, lasantaoc.com.

CHDLA DRANGE, ASI FUI, BRANDDN OWENS 6 p.m., free. 21+. Continental Room, www.facebook.com/continentalroom.

LUIR FDNRI 8 p.m., $45, all ages. House of Blues at Anaheim GardenWalk; houseofblues.com/anaheim.

Wednesday

THE REATLES TRIBUTE NIGHT 9 p.m. free. 21+. Continental Room; www.facebook.com/continentalroom.

CAGETHE ELEPHANT, AJR 6 p.m. free, all ages. The Observatory; observatoryoc.com.

SARRINA CLAUDID—*TRUTH IS*TOUR, GALLANT 8 p.m. $29.50, all ages. House of Blues at Anaheim GardenWalk; houseofblues.com/anaheim.

WARREN BETTY, EDGE DF ECHDES, DEAD RADIO 8 p.m. $5. 21+. The Wayfarer; wayfarercm.com.

Thursday, Sept. 26

83 RARIES 8 p.m. $12-$15, all ages. Constellation Room; observatoryoc.com.

THE GEMS, HEXED, NOT THAT RAD, REND 8 p.m., free, all ages. Garden Amp; gardenamp.com.

THE STEADY 45'R 6 p.m., free. 21+. The Slidebar Rock N Roll Kitchen; slidebarfullerton.com.

TITUS ANDRDNICUS, CDNTRDL TOP 7 p.m., $15, all ages. Cham Reaction; allages.com.

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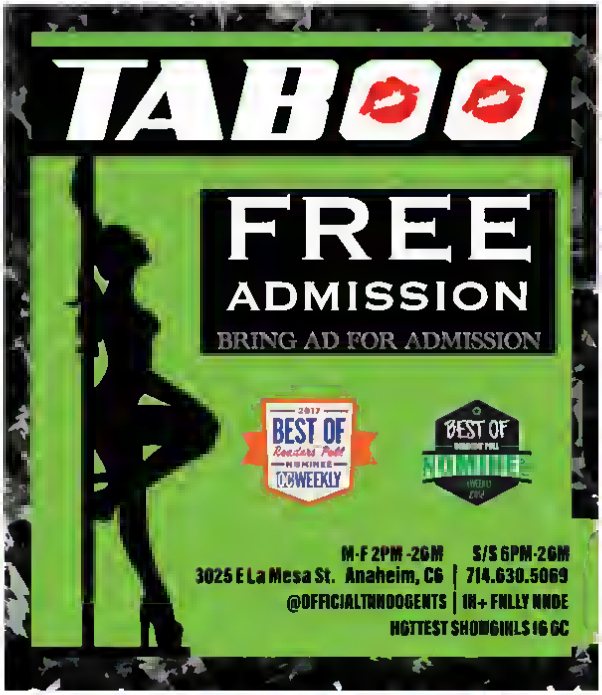
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Boundaries

My son has always liked handcuffs and tying people up as a form of play. He is 12 now, and the delight he finds in cuffing has not faded along with his love of Legos. He fobbied hard to be allowed to buy a hefty pair of handcuffs. We cautioned him strongly about consent—he has a younger brother—and he has been good about it. In the past year, though, I found out that he is cuffing himself while alone in the house—and when discovered, he becomes embarrassed and insists it's a joke. I found him asleep one night with his wrists cuffed. I removed the cuffs and spoke to him the next morning about safety. Then, recently, when returning home late, I saw him (through his window, from the back of the house) naked and cuffed with a leather belt around his waist, which seemed attached to the cuffs. This escalation was scarier. My concern about the bondage stuff is that there are some risks, particularly if he gets more adventurous. This is something he is doing secretly and alone. He is a smart kid, an athlete and a fairly conscientious scholar. He has friends but sometimes feels lonely. He is going through puberty with its attendant madness, but he is also very loving and kind. He is also quite boastful, which I interpret as insecurity. I can't help feeling that this bondage stuff is related to these issues, and I worry about self-esteem and self-loathing. We are considering getting him some help. Any advice for us?

Completely Understandable Fears For Son

When a concerned parent reaches out to an advice columnist with a question like yours, CUFFS, the columnist is supposed to call in the child psychologists. But I thought it might be more helpful if I shared your letter with a different class of experts: adult men who were tying themselves up when they were 12 years old.

"I want to reassure CUFFS that the discovery of things like this, even at a young age, is extremely common," said James "Jimmy" Woelfel, a bondage porn star with a huge online following. "We may not know why we like this stuff at the time, we just know we do."

"The vast majority of BDSM practitioners report that their sexual interests developed relatively early in life, specifically before the age of 25," Dr. Justin Lehmiller wrote in a recent post on his invaluable Sex and Psychology blog. "Further, a minority of these folks (7 percent to 12 percent across studies) report that their interests actually developed around the time of puberty (ages 10 to 12), which is when other traditional aspects of sexual orientation develop (e.g., attraction based on sex/gender)."

While an obsession with handcuffs at age 8 isn't proof a kid is going to grow up with an erotic interest in bondage—lots of kids like to play cops and robbers—a boy who's cuffing himself in the throes of puberty and doing so in the nude and in secret—yeah, *that* boy is almost certainly going to be into bondage when he grows up. And that boy is also going to be embarrassed when his parents discover him in handcuffs for the exact same reason a boy is going to be embarrassed when his parents walk in on him masturbating—because he's having a private sexual experience that he really doesn't want to discuss with his parents.

As for your son's insecurities and loneliness, CUFFS, they may not be related to his interest in bondage at all. "People do bondage for various reasons," said Trikoot, a self-described "bondage fanatic" and occasional kink educator from Helsinki, Finland. "It's not always sexual, and it's almost never a symptom of self-loathing—and a counselor will not 'erase' a taste for bondage. Too many kinksters had young lives full of shame and hiding, only to accept themselves years later, and then discover what they've missed out on."

In other words, CUFFS, parents and counselors can't talk a child out of his kinks any more than they can talk a child out of his sexual orientation. This stuff is hardwired. And once someone accepts his kinks, whatever anxiety he feels about them eventually evaporates.

Now that you know what you know about your son, CUFFS, what do you do? Well, with the burden of knowing comes the responsibility—not just to educate and warn, but to offer your son a little hope for his future.

"Consent and safety are two of the most important universal issues in bondage, and CUFFS has wisely addressed both of them," said Trikoot. And you should stress both in a follow-up conversation. "There are boundaries that should never be crossed, such as solo breath play, which regularly kills even experienced adults. But dabbling with wrist and ankle restraints while being within shouting distance of the rest of the family is not a serious safety issue."

Now for the tricky and *super*-awkward and what will definitely feel somewhat age-inappropriate part. At some point—maybe in a year or two—you need to let your son know that he has a community out there.

"When done safely, bondage/kink can be an extremely rewarding experience as he grows into adulthood," said Jimmy. "Some of the most important people in my life are those whom I've shared this love with. It is nothing to be ashamed of—though at his age, it is unfortunately inevitable. How you react can help mitigate such a reaction."

Oh, and stop peeping in your son's bedroom window at night. That's creepy.

My 12-year-old son wants us to buy him a vibrator. Apparently, he had a good experience with a hot tub jet and is looking to replicate that "good" feeling. My son is on an SSRI, and my husband feels uncomfortable buying my son a sex toy, but I find myself sympathizing with my son's frustration. We are hoping to figure it out without devices. Are we being reasonable or squeamish?

Entirely Mortified Mom

When this issue has come up in the past—usually it's about a daughter who wants a vibrator—my readers have endorsed getting the kid an Amazon gift card and getting out of the way, i.e., letting them get online and buy themselves *something* and not scrutinizing the purchase once it arrives. You could go that route, EMM. Or you could make an end run around this whole issue by installing a pulsating shower head in your bathroom or getting your son an electric toothbrush. (Also, antidepressants—SSRIs—can make it more difficult for a person to climax, so you may not be able to "figure it out without devices.")

On the Lovecast *(savagelovecast.com) Are men and women equally kinky? Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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BUTT BASICS: PLEASURABLE ANAL PLAY FOR MEN & WOMEN
WED. OCT. 9TH @ 7:15PM

This workshop will focus on anal play for both men and women. Anal play can be very pleasurable, but there are many common mistakes people make when trying anal play at home that cause pain and discomfort instead of pleasure. We will learn how to have the best experiences with anal sex, anal toys and prostate play. This workshop is great for the anal beginner as well as those who are more experienced. Tickets are $15 per person, $25 per couple or $10 each with student college ID when prepaid by 10/8/19. If space is available, tickets are $25 per person on the day of the workshop.

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For me, the time between whenever I get off work and when I finally fall asleep while watching *Designing Women* reruns is spent within walking distance of my vaporizer. Using concentrates over flower can be beneficial for several reasons, but I personally enjoy the "entourage effects" while dabbing with a strain that can contain nearly three times the amount of THC levels compared to its floral counterparts.

The downside to some concentrates is the use of solvents such as CO_2 and butane; the latter is used to make the commonly available butane hash oil (BHO). The use of these gasses may show up in the end product and greatly alter the taste as well as the consistency, leaving you with medicine that may do more harm than good. Solvent less options are available and may deter the casual consumer with their price and scarcity, but the Colorado-based 710 Labs has consistently been on the forefront of setting industry trends with its lineup of top-tier concentrates that are worth every penny. After dabbing their aptly named Lemon Heads #4 strain ($89.99 per gram), I was so impressed that I don't think I'll ever smoke flower again.

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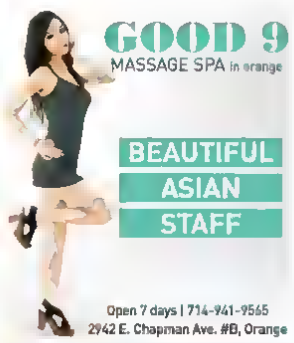
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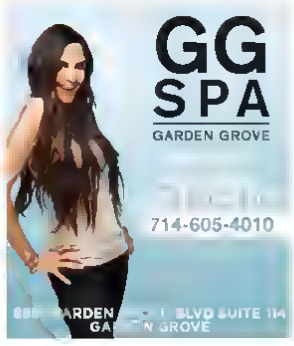
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PUBLIC NOTICE

**IN THE HIGH COURT OF JUDICATURE AT BOMBAY
TESTAMENTARY AND INTESTATE JURISDICTION**

PETITION NO 639 OF 20L2
Petition For Probate Of Last Will And Testament Of executed on 15s September,2008 dated 20th August,2oo8 of MR. RAMNIKLAL TRIKAMLAL THAKKAR alias SHRI RAMNIKLAL T THAKKAS a Hindu Inhabitant of Mumbai, Occupation, businessman, who was residing at the time of his death at Flat No 61, Ekadashi Apartment, Parekh Street, Prathna Samaj, V P, Road, Mumbai-400004

.....DECEASED

2) Mr Apurva Jagdish Nanavati, Age about 50 years, a Jain Mumbai Indian In ha bita nt, residing at Arunodaya, Lajpatrai Road, Vile Parle (W), Mumbai-400056,

2) Mr. Hemang Ramniklal Thakkar, Age about 53 years, a Hindu, Mumbai Indian Inhabitant, residing at Flat No. 8 & 9, Heena -Smruti, N, S Road No.2, Juhu Scheme, Vile Parle, Mumbai-400056, Both being the executors named under the Last Will and Testament of the Deceased a bovenamed.

..... PETITION ERS,

**To,
Pallavi Sameer Thakkar
19, New Dawn Irvine, C A 92620 U.S,A**

If you claim to have any interest in the estate of the abovenamed deceased you are hereby cited to come and see the proceedings before the grant of Probate. In case you are intend to oppose the grant of Probate, You should file in the office of the Prothonotary and Senior Master a caveat within 14 days from the service of this Citation upon you "You are hereby informed that the free ltigal services from the State Legal Services Authorities, High Court Legal Services committees, District Legal Services Authorities and Taluka Legal Servises Committees as per eligibility criteria are available to you and in case, you are eligible and desire to avail the free legal services, you may contact any of above Legal Services/ Authorities/ comm ittees"
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